

# THE LANTERN

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No. 1489.

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## ROYAL BOTANIC SOCIETY, REGENT'S PARK.

The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT in the Gardens of the Society this Season will take place on WEDNESDAYS, May 28, June 18, and July 9; and of AMERICAN PLANTS, SATURDAY, June 14.  
Tickets of admission are now being issued, and can be obtained at the Gardens, only by orders from Fellows or Members of the Society, price, before Saturday, May 17, 4s.; after that day, 5s. each. The American Garden is undergoing considerable alteration.

## ARCHITECTURAL PUBLICATION

A SOCIETY, instituted 1848.—The ANNUAL GENERAL MEETING of the Subscribers will be held on THURSDAY EVENING, May 15, to receive the Report of the Committee on the General Affairs of the Society, the Accounts of Receipts and Expenditure, and for the Election of Officers for the ensuing year. The Meeting will be held at No. 16, Lower Grosvenor-street, at eight o'clock precisely, JAMES BELL, Esq. M.P. in the Chair.  
Members in arrears are requested to forward their Subscriptions immediately. The Receipt-books for the subscription (1856-57) due in advance May 1 are now ready.  
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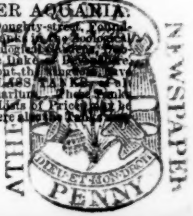
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\*The Catalogue is so arranged and classified as to render it necessary for every lover of music.

## HORTICULTURAL SOCIETY.

21, Regent-street, May 6, 1856.  
The Horticultural Society of London has Corporation, chartered in the year 1840 for the improvement of Horticulture in all its branches. It has now existed for fifty-two years, during which time, by its importations and distributions of rare plants and seeds from all countries, by its publications, by its exhibitions of plants and fruits in London and at Chiswick, by giving prizes (alone amounting to above 20,000*l.*) to Gardeners for conspicuous merit, and by its continual investigation of the merits of new seedlings and fruits, it has succeeded in changing the whole aspect of English Horticulture.

In the year 1852 it commenced the formation of a large experimental Garden at Chiswick, upon which considerably more than 40,000*l.* has been expended. But this undertaking having proved greatly beyond the means of the Society, a debt of nearly 22,000*l.* had been contracted by the year 1854. It has been the object of successive Councils to discharge this large amount of liabilities without curtailing the usefulness of the Corporation, and so much success at one time attended their efforts, that by the year 1852 the debt had been reduced to about 7,000*l.* But a variety of circumstances, especially the rivalry of other associations, has of late years so diminished the means of the Society as not only to have put an end to all reduction of debt, but to have caused its advance once more to nearly 9,000*l.* Under these circumstances the Council have found themselves under the painful necessity of recommending that the Garden at Chiswick should be relinquished, and the property therein realized.

But the Fellows, naturally most anxious to preserve this important establishment, if possible, have resolved to appeal for assistance to that public which has so largely benefited by the Society, and have caused a subscription to be opened for the sum of 5,000*l.*, with which the Council are willing to try the experiment of maintaining the Garden, with a view to the further prosecution of experimental Horticulture, the trial of new methods of cultivation, and also for placing the Corporation upon a more popular basis. The Subscription List, which was to have closed on the 1st of May, is now ordered, by a resolution of the Fellows, to be kept open till the 1st of June, by which time it is hoped that the entire sum will have been subscribed. Those who are interested in Horticulture and willing to assist in the most desirable and useful cause are requested to observe that whatever sum they may signify their intention to contribute, will not be called for unless the whole sum of 5,000*l.* is subscribed.

The following notifications of subscriptions have already been received, partly from Fellows of the Society, and partly from lovers of Horticulture and willing to assist in the most desirable and useful cause that they may hope for assistance from all public-spirited persons whose means permit them to join in the attempt to maintain the Garden of the Society at Chiswick; the only establishment in the United Kingdom exclusively devoted to the promotion of Horticulture.

Those to whose name an asterisk (\*) is prefixed, are not Fellows of the Society.

His Grace the Duke of Devonshire, President	£100 0 0
His Grace the Duke of Northumberland	100 0 0
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Col. Challoner	25 0 0
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Hon. W. F. Strangways	15 0 0
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Earl of Chester	1 0 0
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Joseph Martineau, Esq.	20 0 0
Charles Bruce, Esq.	10 0 0
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The Council would particularly direct attention to the following letter, which accompanied the announcement of this liberal donation:—

To PROFESSOR LINDLEY,  
Sir,—I have anxiously attended to all that has been published regarding the question of relinquishing the garden belonging to the Horticultural Society. Being a foreigner and no Fellow of the Society, I am perfectly aware that I am as little entitled to meddle with English affairs as the poet in Shakespeare's *Troilus and Cressida* with the grudge of the generals, and that I may perhaps risk a similar treatment. Nevertheless, the lively interest I take in everything concerning Horticulture, and the thorough conviction that there is no institution in Europe, the discontinuance of which would be in a higher degree deplorable for all friends of gardening than the London Horticultural Society in its full and unabated efficiency, are too strong in me, to let me see them way and make me hold to offer 100*l.* on the same terms as will be fixed for other subscribers of funds to be collected for the conservation of the Chiswick Horticultural Gardens, and I am sure that this is a trifling sum in England. But I am no man of large pecuniary means, and I think a good will does not fail to find a good place. Directions for payment will be given upon notice.

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LONDON, SATURDAY, MAY 10, 1856.

## REVIEWS

*Records of the Governor and Company of the Massachusetts Bay, in New England.* Printed by Order of the Legislature. Edited by R. B. Shurtleff, M.D. Vols. I. to V. Boston.

IN these six massive quartos—the fourth volume forming two—the records of fifty-eight years are preserved. The publication was ordered, in May, 1853, by the Legislature of Massachusetts, and was confided to Dr. Shurtleff, a Fellow of the American Academy of Arts and Sciences, with the collaboration of William White, printer to the Commonwealth. The editor was enabled to prepare rapidly for the press a long series of the monumental records of the State by previous studies, extending over several years. The colony archives consist of five manuscript folios;—the first containing the records of the Company previous to the removal of the letters patent and government to America, in 1630, and, further, the memorials of the public Courts to 1641. From the first to the fifth volume the succession is prolonged, with some lamentable blanks, to the period of President Dudley's arrival, in 1686. A sixth contains the minutes of the Council of Safety and the official records to the establishment of the Provincial Government, in 1692. The injury caused to the manuscript leaves by frequent reference, the peculiarities of spelling, penmanship, and verbal abbreviations were some of the difficulties with which Dr. Shurtleff had to deal; but a more serious perplexity was occasioned by a hiatus in the public archives, from the dissolution of the Colonial Government, in 1686, to its temporary restoration, in 1689. A large part of this vacant space was filled from the State Paper Office in London, but for two important years—during the usurpation of Sir Edmond Andros—no documentary records survive. The attention of the State Legislature was called, four years ago, to the fact, that this treasure of manuscript history was in decay; and it did honour to itself by resolving on the publication of the entire collection. Under the superintendence of Dr. Shurtleff, the records were copied and printed,—the proof-sheets being minutely collated with the originals. The punctuation has been improved, for the sake of clearness, but the old, quaint, varied modes of spelling have been preserved, as well as the typographical symbols frequently employed for the names of days and months and for contractions. To each volume a copious Index is appended.

It would not be easy to exaggerate the value of these records as materials of history. They refer to every subject of importance connected with the early growth of the New England Colonies, their relations with England, their original constitutions, their laws, manners, and political and commercial progress. But that which will chiefly interest the general reader is the full light thrown on the social institutions of the New England Settlements, the official control over morals and manners,—often described by compilers, but amply and curiously authenticated in these volumes. It is impossible not to be startled by the terrible cruelties enacted by the Puritan Commonwealth in the name of grace and piety; but it is equally impossible not to feel that those rigorous men, who pardoned nothing to human passion or frailty, to sins of nature or of education, were immaculately sincere, and condemned their own errors as harshly as they condemned their fellow creatures. Nor is it true that they were implacable judges. Though they never forgave offenders for the soreness of their temptation, they often relented

to the contrite, and revoked a sentence when the criminal seemed to suffer in spirit for his crime. It would be unjust, as it would be unphilosophical, not to believe that men—Puritans and Inquisitors—have sometimes inflicted pain in a spirit of mercy, tortured the human body to save the human soul, and cut short the temporal to insure the eternal life.

When the formalities of the settlement are complete, when James Penn has been sworn in as beadle, and John Woodbury as constable, we find, among the earliest public transactions, several decrees of justice. Thus, Thomas Morton, having stolen a native canoe, is put in the bilboes, transported (to England) and forced to look on while his house is burnt down in sight of the Indians. The whipping-posts and stocks are set up, and it would seem that the lictors of New England have sufficient employment on their hands. To-day "Mr. Clarke" is warned to be more circumspect in his demeanour towards "Mrs. Freeman," tomorrow, four culprits are whipped for stealing, shooting a fowl on Sunday, and running away from their masters. Some of the most conspicuous offences are speaking or writing "against the Government," selling or drinking "strong waters," and breaches of morality. In August, 1631, John Dawes was severely flogged for a contravention of the marriage law, whereupon it was proposed that the act should, in future, be punishable with death. Accordingly, we find successive Courts of Assistants condemning men and women to death, upon conviction under similar charges. In several other instances the penalties for prescribed offences were rendered more severe; and thus, in the same month of the following year, "It is ordered that Richard Hopkins shall be severely whipped, and branded with a hot iron on one of his cheeks, for selling powder and shot to the Indians. Hereupon it was propounded whether this offence should not be punished hereafter with death." There seems to have been numerous malecontents and satirists in the colony, who came to grief, either in the bilboes or at the whipping-post. Thomas Docter was set in the bilboes, disfranchised, fined ten pounds "for speaking reproachful and seditious words against the Government then established, and finding fault to divers with the acts of the Court, saying, this captious government will bring all to naught; adding, that the best of them was but an attorney." In quick succession the members of this young commonwealth fell under the rigour of the law; Joyce Bradwiche being assessed in twenty shillings damages for breach of promise of marriage, Robert Coles forced to stand in a public place with a disgraceful placard on his back, Captain John Stone fined and prohibited from entering the colony without leave on pain of death, Sergeant Perkins ordered "to carry forty turfs to the fort" for drunkenness, Timothy Hawkins and John Vaughan fined "for mispending their time," Katharine Gray to be whipped for unruly behaviour, and Richard Coles for a second offence condemned to wear a white outer garment with the letter D sewn upon the breast in red cloth. It is on this sort of punishment, common in the stern colony, that Hawthorne has founded his extraordinary tale of 'The Scarlet Letter.' The Court of Assistants then took into consideration the vanities of the colonial community, and remarked "the great, superfluous, and unnecessary expenses occasioned by reason of some new and immodest fashions, as also the ordinary wearing of silver, gold, and silk laces, girdles, hat-bands, &c., hath ordered that no person, either man or woman, shall hereafter

make or buy any apparel, either woollen, silk, or linen, with any lace on it, silver, gold, or thread, under penalty of forfeiture of such clothes." More than one slash in the sleeve and another on the back, all "outworks" and embroidered caps, were forbidden under this decree, as well as gold and silver girdles, and beaver hats, and long ringlets or curls. In pity to the pockets of the colonists, however, they were allowed to "wear out" their old suits, "except the immoderate great sleeves, slashed apparel, immoderate great rayles, long wings," &c.

In 1644 these laws were repealed; but in 1651 and 1652 were renewed and increased in rigour, the Court of Elections being scandalized by the "monstrous great breeches" bedizened with glittering frippery, and moved to grief by the "intolerable excess and bravery" of the prevailing fashions. It therefore recorded its "detestation and dislike that men and women of mean condition should take upon themselves the garb of gentlemen, by wearing gold and silver lace, or buttons, or points at their knees, or to walk in great boots; or women of the same rank to wear silk or tiffany hoods and scarfs, which, though allowable to persons of greater estates, or more liberal education, yet we cannot but judge intolerable."

A strict censorship was exercised over opinion. Mr. Israel Stoughton, having written "a certain booke which hath occasioned much trouble and offence," was induced "to desire of the Court that the booke might forthwith be burnt as being weak and offensive." John Smyth, "for divers dangerous opinions" which he held, was sent out of the jurisdiction, as well as Roger Williams, one of the Elders of the Church of Salem, whose ideas were not only dangerous, but "new." But the sharpest punishments were ordained against breaches of manners. We find Edward Woodley, for a serious misdemeanor, sentenced to be severely whipped, and to wear an iron collar; Robert Shorthose, for swearing, to stand in a public place, with his tongue in a cleft stock; and Elizabeth Applegate to be exposed in a similar manner, "for swearing, railing, and reviling." Weybore Lovell, wife of Capt. Lovell, is "seriously admonished to repent,"—Isaac Davies is ordered "to be sent home to his wife, in England,"—Katherine Cornish is "found suspicious," and "seriously admonished to take heed,"—several men, for thefts, are "delivered up as slaves,"—and a canoe, "out of which persons were drowned," is condemned "to be staved."

A tendency to the abuse of fermented liquors having manifested itself in the colony, it was ordered that "the abominable practice of drinking healths" should be discontinued,—and for the preservation of modesty, that women should not wear short sleeves "whereby the nakedness of the arms may be discovered in the wearing thereof." In some instances, when women were flogged, their husbands were ordered to bring them to the whipping-post; in others, when men were condemned to imprisonment, they were released at the intercession of their wives or mothers. Among the disgraces imposed on offenders, one, practised on both sexes alike, was to carry them to the gallows with ropes about their necks, and to seat them for an hour on the steps of the ladder. Some were ordered to wear a hangman's rope, with at least two feet of the end visible, for a year, and some even for life. For blasphemy, the culprit was forced to stand on a platform with a placard inscribed "A Wanton Gospeller" on his breast. But the most terrible of the ordinances of these Puritan Courts was the following:—

"If a man have a stubborn or rebellious son of

sufficient years and understanding—viz., 16—which will not obey the voice of his father or the voice of his mother, and when they have chastened him will not hearken unto them, then shall his father and mother, being his natural parents, lay hold on him, and bring him to the magistrates assembled in court, and testify unto them by sufficient evidence that this their son is stubborn and rebellious, and will not obey their voice and chastisement, but lives in sundry notorious crimes. Such a son shall be put to death."

In 1660, Mary Dyer, having been whipped and banished, returned "within the jurisdiction." She was taken before the Court on the last day of May, and was hanged on the 1st of June. Yet the Courts were not engaged solely in repressing the passions of the community. It was one of their functions to release women and men from unjust and unnatural restrictions. In May, 1652, Mrs. Dorothy Pester, making oath that her husband had gone to England ten years subsequently, and had not since been heard of, "hath liberty granted her to marry, when God by his providence shall afford her an opportunity."

The records of the Government of Massachusetts Bay abound in interest. Perhaps no department of American history deserves to be more closely studied than the early colonial chronicles; perhaps no department has been so generally neglected. To trace the establishment of laws, and the influences that have acted on public manners, is essential to the comprehension of existing constitutions and of the spirit and policy of commonwealths. The Massachusetts Records present a large field for such studies, and Dr. Shurtleff has prepared them with diligence and skill for the use of the historical inquirer.

*Ruins of Time exemplified in Sir Matthew Hale's History of the Pleas of the Crown.* By Andrew Amos. Stevens & Norton.

FIRST let us warn family men not to place this book on their drawing-room tables. 'Ruins of Time' in gilt letters on the back of a book in green cloth will certainly suggest poetry or a sentimental tale. Great will be the disappointment when it is discovered that the pretty book is only a—but stay—we have not made out what it is, though we know what it is not. It is far too loose and discursive to be called a law book,—it is not a history nor an archeological work. It is in parts somewhat of a legal Joe Miller. But literary classification fails us, and perhaps we may best explain the nature of the work by comparing it to an old curiosity shop. Like Wardour Street, it contains matters of all ages—some curious, quaint, or interesting—many pieces nearly if not quite worn out—and a few things not easily distinguishable from trash. The learned Professor has swept out his mind, and presented the sweepings to the public. In the mass are many things of value—some jewels:—much that might well have gone to the dust-hole.

The object of the book we are told in the Preface (and the information would not be superfluous even after reading the work) is to contribute a few results of experience and reflection towards the adoption of a code of criminal law. By a code Mr. Amos means a consolidation conjointly of the Common Law and of the Statute Law with its judicial constructions, according to a scientific arrangement, terminating all controverted questions and expressed in a manner suitable to legislation of the present day, together with such amendments as are obviously dictated by justice and expediency. The author fears that it may be objected that this should not be undertaken until the consolidation of the whole statute book has been completed, which in his opinion, though conducted on the meanest principles, must delay the crimi-

nal code to an inconvenient period. Who that has watched the progress that has not been made will doubt the accuracy of this opinion? More than three years have passed since the Lord Chancellor brought forward his plan for the consolidation of the Statute Law. A Victoria Code was to arise conferring inestimable benefits upon Her Majesty's subjects—emulating the Code Napoléon, and classing our Queen with the English Justinian, Edward the First. The machinery employed was Mr. Bellenden Ker with four assistant commissioners,—but, like the engines of that celebrated vessel, the *Transit*, and some other Government machinery, this is believed not to have worked very smoothly. It was, however, in any case inadequate, and ended in Blue Books of no great value. Then came the present Commission—great in names—consisting principally of Judges and Crown officers, with Mr. Ker as a Commissioner and a member of all the sub-committees. But although Mr. Ker has arrived, with apparent satisfaction, at the conclusion that nothing comprehensive can be done, and the great Victoria Code and the English Justinian are as remote as ever, yet even in the humble line that they have chosen nothing has yet been effected.

Nor is the method which the Commissioners propose to adopt thought satisfactory by those who have best considered the subject. "If any progress have been at all made," says a pamphlet circulated in the House of Commons, and attributed to Sir F. Dwarria, "it is a progress in details, beginning where it should end. High and fixed principle there is none discernible. If the original conception was, as has been shown, low and mean, has not the execution been more than correspondingly poor and miserable?" In the able Report of the Society for the Amendment of the Law an opinion is expressed that every step taken has been in the wrong direction. It is not surprising, then, that Mr. Amos should deprecate a postponement of the Criminal Code until the Statute Commission, which has not yet even shown a satisfactory blossom, shall have brought forth its fruit. Moreover, the criminal statutes, as the author remarks, have substantially been already consolidated by the later Acts.

The present book shows the expediency of a code incidentally, in the same way as every work on any branch of our law must do so,—by pointing out the difficulties and anomalies which exist. It is, however, in the main a somewhat fantastic record of our progress in criminal matters since Hale's day, and the propriety of the title 'Ruins of Time' is not very apparent. We are told that it is an appendix to Spencer's 'Ruins of Time'; and perhaps it may be so, in the same sense as 'Mrs. Caudle's Lectures' are an appendix to Young's 'Night Thoughts.' It is, however, written in a light, agreeable manner:—we meet old friends at every turn whom we should not have expected to meet here—Jack Cade, Falstaff, Captain Macheath, Hudibras, Robin Hood, Dean Swift, George Barnwell, Sir Thomas Browne, (called here Sir J. Browne) and many others, forming a goodly, though rather mixed, society. We are the more grateful to Mr. Amos for this agreeable company, as most of the parties have obviously no business in the book, but are brought in with much labour simply to amuse us. Thus, Falstaff's "mad fellow," who told him that he had unloaded all the gibbets and pressed the dead bodies to fill up his regiment, is introduced to prove that gibbets were not unknown to our forefathers. In like manner we are told (in rather queer English) that "the distinction between larceny and fraud is subtle, and liable to be mistaken for each other, like the two *Dromios*."

The following extract is a favourable specimen of the author's style, and illustrates the more merciful spirit of the lawyers of the present day as compared with that of the great men of old.—

"Sir E. Coke in his harangue, before mentioned, to the Gunpowder Conspirators, says of those items of the punishment of treason which now continue in force, 'The traitor shall be drawn to the place of execution, as not being worthy any more to tread on the face of the earth; he shall be hanged between heaven and earth, as being unworthy of either. His head shall be cut off which imagined the mischief. His quarters shall be set up to the view and detestation of men, and to become a prey to the fowls of the air.' In the passage of the Insultates before referred to, Joab is Coke's authority for drawing, Sheba for beheading, Rechab for quartering. According to the present law, we do not stand in need of Absalom's precedent for the heart, or that of Judas for the entrails. Vindictive justice is inconsistent with an age of reason and humanity; and example is without efficacy, when the horror of a crime is lost in sympathy with the superfluous sufferings of the criminal. Even the hurdle and the denunciations of posthumous indignities and exposure make juries timorous, and degrade the moral sensibilities of a people. If, it may be said, therefore, of the ancient punishment of high treason as detailed by Sir M. Hale with truth, as the player says to Hamlet, 'I hope, we have reformed that indifferently with us,' it may be answered, 'O, reform it altogether!'"

On the whole this is rather an agreeable nondescript sort of a book. We cannot, however, consider it such an argument in favour of codification of the criminal law as Mr. Amos's experience as a Criminal Law Commissioner and Member of the Supreme Council of India must enable him to furnish. That he has an extensive knowledge of the criminal law and its history the present book abundantly proves; and if Mr. Amos would employ a little of that dignified leisure, which we presume he now enjoys, in treating the subject seriously, giving us more of the gold of argument and less of the cheap tinsel of fantastic illustration, we doubt not he might materially advance the great cause of the codification of our laws.

*Modern Painters.* Vol. IV., containing Part V.—Of Mountain Beauty. By John Ruskin, M.A. Smith, Elder & Co.

AFTER the poetic rhapsodies to which we were treated in Volume the Third of 'Modern Painters' [*ante*, p. 99], it is an agreeable change to find Mr. Ruskin by comparison so moderate in his paces, as he proves himself to be in this new portion of his long and strange work. As a piece of teaching we do not consider it more sound or more convincing than the lectures which went before it. We are by no means disposed to put implicit faith in the lecturer's data,—having had occasion to assure ourselves by reference of the exaggeration with which Mr. Ruskin forces facts, and the unfairness with which he selects such accidents or incidents of nature as suit the paradox which he desires to recommend. His arrogance is curiously shown in the opening lines of his Preface, where he coolly absolves himself from fulfilling a promise, by sticking a depreciatory epithet on the work to be done. Speaking of the "various fallings-short of old purposes,"—

"The chief [says he] is the want of reference to the landscape of the Poussins and Salvator; my original intention having been to give various examples of their mountain-drawing, that it might be compared with Turner's. But the ten years intervening between the commencement of this work and its continuation have taught me, among other things, that Life is shorter and less availably divisible than I had supposed: and I think now that its hours may be better employed than in making fac-similes of bad work."

This evasion of proof that the Poussins and



Salvator made "bad work" is dearly purchased, we submit, by any amount of elaborate disquisition on "mountain cleavages," with *x y* references and diagrams, which must be accepted in blind faith, if at all,—since the possibilities of testing them do not exist in any ordinary cases. This method of arguing, however, suits our author and his followers. Not amenable to the laws which bind more modest and less oracular men, they hold forth the most comfortably when the chances are fewest of their evidences being searched and compared. We are little moved by this parade of "ten years' labour," and this anatomy of natural details, which our author owns never can be painted. Such pleasure as we have in Mr. Ruskin's book is of different quality. Considered as a pleasant song, as an utterance of poetical enthusiasm, and a vivid description of scenes and objects never to be forgotten by those who have once looked on them, many of the pages are picturesque and eloquent. They may not make a single painter paint mountains better than he might have done without their aid, but they may be read with pleasure by many who have looked at landscape with the eye of intelligence as well as of vague admiration. The following passage on the old tower of Calais Church is striking and pictorial.—

"For instance, I cannot find words to express the intense pleasure I have always in first finding myself, after some prolonged stay in England, at the foot of the old tower of Calais church. The large neglect, the noble unsightliness of it; the record of its years written so visibly, yet without sign of weakness or decay; its stern wasteness and gloom, eaten away by the Channel winds, and overgrown with the bitter sea-grasses; its slates and tiles all shaken and rent, and yet not falling; its desert of brickwork full of bolts, and holes, and ugly fissures, and yet strong, like a bare brown rock; its carelessness of what any one thinks or feels about it, putting forth no claim, having no beauty nor desirableness, pride, nor grace; yet neither asking for pity; not, as ruins are, useless and piteous, feebly or fondly garrulous of better days; but useful still, going through its own daily work,—as some old fisherman beaten grey by storm, yet drawing his daily nets: so it stands, with no complaint about its past youth, in blanched and meagre massiveness and serviceableness, gathering human souls together underneath it; the sound of its bells for prayer still rolling through its rents, and the grey peak of it seen far across the sea, principal of the three that rise above the waste of surfy sand and hillocked shore,—the lighthouse for life, and the belfry for labour, and this for patience and praise."

We recommend any one who has a love for splendid nonsense to pause a page or two later on Mr. Ruskin's raptures over Turner's Windmill on the Hill-top as compared with the "lower picturesque" of Mr. Stanfield's Breton Mill. The grandiloquence of the comparison is only equalled by its unfairness. One who, like Mr. Ruskin, has spent ten years in registering details should ere this have mastered so simple a truth, that windmills are as various in their uses, attitudes, statures and physiognomies as most other moving things. Let him take the water between Rotterdam and Gouda, for instance, and he will find a type altogether different from either of the two he has sketched, in its arrangement, colour, and position more picturesque than either. Such a windmill as we mean, pompous in its proportions without mathematical formality, and exhibiting a play of colour alike cool and rich in its material, with the group of old pollarded willows at its feet, the canal soaking beneath it fringed with waving reeds, and the picturesque craft with their picturesque freightages lumbering past it under the clear and pellucid sky, no one could have described better than Mr. Ruskin had he so willed it. Observe what a capital picture

he can make, when the Turner-fit is off him, of a town ditch at Amiens.—

"Amiens, 11th May, 18—. I had a happy walk here this afternoon, down among the branching currents of the Somme; it divides into five or six,—shallow, green, and not over-wholesome; some quite narrow and foul, running beneath clusters of fearful houses, reeling masses of rotten timber; and a few mere stumps of pollard willow sticking out of the banks of soft mud, only retained in shape of bank by being shored up with timbers; and boats like paper boats, nearly as thin at least, for the costermongers to paddle about in among the weeds, the water soaking through the lath bottoms, and floating the dead leaves from the vegetable-baskets with which they were loaded. Miserable little back yards, opening to the water, with steep stone steps down to it, and little platforms for the ducks; and separate duck staircases, composed of a sloping board with cross bits of wood leading to the ducks' doors; and sometimes a flower-pot or two on them, or even a flower,—one group, of wallflowers and geraniums, curiously vivid, being seen against the darkness of a dyer's back yard, who had been dyeing black all day, and all was black in his yard but the flowers, and they fiery and pure; the water by no means so, but still working its way steadily over the weeds, until it narrowed into a current strong enough to turn two or three mill-wheels, one working against the side of an old flamboyant Gothic church, whose richly traceried buttresses sloped into the filthy stream;—all exquisitely picturesque, and no less miserable. We delight in seeing the figures in these boats pushing them about the bits of blue water, in Proust's drawings; but as I looked to-day at the unhealthy face and melancholy mien of the man in the boat pushing his load of peats along the ditch, and of the people, men as well as women, who sat spinning gloomily at the cottage doors, I could not help feeling how many suffering persons must pay for my picturesque subject and happy walk."

At a later page, in the next chapter, we have a flash of sincerity somewhat contradictory in spirit to the above register of a happy walk. But though Mr. Ruskin's task of proving Turner and the Pre-Raphaelites to belong to one and the same brotherhood, be a labour as hopeless as the wizard's task of making ropes from the sea-sand, he cannot help sometimes speaking the truth concerning the heroes of modern Art; and with a reproach almost as bitter as though they were so many Claudes.—

"The proper choice of subject is an absolute duty to the topographical painter: he should first take care that it is a subject intensely pleasing to himself, else he will never paint it well; and then also that it shall be one in some sort pleasurable to the general public, else it is not worth painting at all; and lastly, take care that it be instructive, as well as pleasurable to the public, else it is not worth painting with care. I should particularly insist at present on this careful choice of subject, because the Pre-Raphaelites, taken as a body, have been culpably negligent in this respect, not in humble honour of Nature, but in morbid indulgence of their own impressions. They happen to find their fancies caught by a bit of an oak hedge, or the weeds at the side of a duck-pond, because, perhaps, they remind them of a stanza of Tennyson; and forthwith they sit down to sacrifice the most consummate skill, two or three months of the best summer time available for out-door work (equivalent to some seventieth or sixtieth of all their lives), and nearly all their credit with the public, to this duck-pond delineation. Now it is indeed quite right that they should see much to be loved in the hedge, nor less in the ditch; but it is utterly and inexcusably wrong that they should neglect the nobler scenery which is full of majestic interest, or enchanted by historical association; so that, as things go at present, we have all the commonality, that may be seen whenever we choose, painted properly; but all of lovely and wonderful, which we cannot see but at rare intervals, painted vilely: the castles of the Rhine and Rhone made vignettes for the annuals; and the nettles and mushrooms, which were prepared by nature eminently for nettle porridge and fish sauce, immortalized by Art as reverently as if we were Egyptians, and they deities."

The above is "gospel true." It is "the proper choice of subject" that makes the picture. But our oracle goes on to preach as no less a Median and Persian article of faith, that it must "be wrought out with due attention to mystery." Here, recalling certain *dicta* from a former chapter on 'Truth of Space,' Mr. Ruskin prints in capitals, as an article of faith, "*We never see anything clearly.*" For the manner in which this maxim is to be reconciled with our author's praises of literal and numerical minuteness, elsewhere repeated and insisted on—(see, especially, certain comments on the truthful treatment of a pine forest, with respect to a drawing of "the buttresses of an alp," p. 295-6)—the reader is referred to the large volume before us. Mr. Ruskin has always at hand some expedient for extricating himself from the consequences and contradictions of his own dogmatism; and should this fail him, he can always console himself with the solemn *finale* to his own Preface, that "no warnings can preserve from misunderstanding those who have no desire to understand."

The curiosities of poetry, logic, and philanthropy have rarely been more noticeably mixed up than in the following extract, which shows Mr. Ruskin in all his glory. Before the reader enters on it, he may be justifiably reminded of the habitual—we may say, the professional—contempt heaped by Mr. Ruskin on all modern English life and civilization,—his defence of primitive habits and manners,—his belief in the power of Nature, unassisted and unconventionalized, to educate and to fill the mind.—

"I do not know any district possessing a more pure or uninterrupted fulness of mountain character (and that of the highest order), or which appears to have been less disturbed by foreign agencies, than that which borders the course of the Trient between Valorsine and Martigny. The paths which lead to it out of the valley of the Rhone, rising at first in steep circles among the walnut trees, like winding stairs among the pillars of a Gothic tower, retire over the shoulders of the hills into a valley almost unknown, but thickly inhabited by an industrious and patient population. Along the ridges of the rocks, smoothed by old glaciers into long, dark, billowy swellings, like the backs of plunging dolphins, the peasant watches the slow colouring of the tufts of moss and roots of herb which, little by little, gather a feeble soil over the iron substance; then, supporting the narrow strip of clinging ground with a few stones, he subdues it to the spade; and in a year or two a little crest of corn is seen waving upon the rocky casque. The irregular meadows run in and out like inlets of lake among these harvested rocks, sweet with perpetual streamlets, that seem always to have chosen the steepest places to come down, for the sake of the leaps, scattering their handfuls of crystal this way and that, as the wind takes them, with all the grace, but with none of the formalism of fountains; dividing into fanciful change of dash and spring, yet with the seal of their granite channels upon them, as the lightest play of human speech may bear the seal of past toil, and closing back out of their spray to lave the rigid angles, and brighten with silver fringes and glassy films each lower and lower step of sable stone; until at last, gathered altogether again,—except, perhaps, some chance drops caught on the apple-blossom, where it has budded a little nearer the cascade than it did last spring,—they find their way down to the turf, and lose themselves in that, silently; with quiet depth of clear water furrowing among the grass blades, and looking only like their shadow, but presently emerging again in little startled gushes and laughing hurries, as if they had remembered suddenly that the day was too short for them to get down the hill. Green field, and glowing rock, and glancing streamlet, all slope together in the sunshine towards the brows of ravines, where the pines take up their own dominion of saddened shade; and with everlasting roar in the twilight, the stronger torrents thunder down, pale from the glaciers, filling all their chasms with enchanted cold, beating themselves to

pieces against the great rocks that they have themselves cast down, and forcing fierce way beneath their ghastly poise. The mountain paths stoop to these glens in forked zig-zags, leading to some grey and narrow arch, all fringed under its shuddering curve with the ferns that fear the light; a cross of rough-hewn pine, iron-bound to its parapet, standing dark against the lurid fury of the foam. Far up the glen, as we pause beside the cross, the sky is seen through the openings in the pines, thin with excess of light; and, in its clear, consuming flame of white space, the summits of the rocky mountains are gathered into solemn crowns and circlets, all flushed in that strange, faint silence of possession by the sunshine which has in it so deep a melancholy; full of power, yet as frail as shadows; lifeless, like the walls of a sepulchre, yet beautiful in tender fall of crimson folds, like the veil of some sea spirit, that lives and dies as the foam flashes; fixed on a perpetual throne, stern against all strength, lifted above all sorrow, and yet effaced and melted utterly into the air by that last sunbeam that has crossed to them from between the two golden clouds. High above all sorrow: yes; but not unwitting to it. The traveller on his happy journey, as his foot springs from the deep turf and strikes the pebbles gaily over the edge of the mountain road, sees with a glance of delight the clusters of nut-brown cottages that nestle among those sloping orchards, and glow beneath the boughs of the pines. Here, it may well seem to him, if there be sometimes hardship, there must be at least innocence and peace, and fellowship of the human soul with nature. It is not so. The wild goats that leap along those rocks have as much passion of joy in all that fair work of God as the men that toil among them. Perhaps more. Enter the street of one of those villages, and you will find it foul with that gloomy foulness that is suffered only by torpor, or by anguish of soul. Here, it is torpor—not absolute suffering,—not starvation or disease, but darkness of calm enduring; the spring known only as the time of the scythe, and the autumn as the time of the sickle, and the sun only as a warmth, the wind as a chill, and the mountains as a danger. They do not understand so much as the name of beauty, or of knowledge. They understand dimly that of virtue. Love, patience, hospitality, faith,—these things they know. To glean their meadows side by side, so happier; to bear the burden up the breathless mountain flank, unmurmuringly; to bid the stranger drink from their vessel of milk; to see at the foot of their low deathbeds a pale figure upon a cross, dying also, patiently;—in this they are different from the cattle and from the stones, but in all this unrewarded as far as concerns the present life. For them, there is neither hope nor passion of spirit; for them neither advance nor exultation. Black bread, rude roof, dark night, laborious day, weary arm at sunset; and life ebbs away. No books, no thoughts, no attainments, no rest; except only sometimes a little sitting in the sun under the church wall, as the bell tolls thin and far in the mountain air; a patterning of a few prayers, not understood, by the altar rails of the dimly gilded chapel, and so back to the sombre home, with the cloud upon them still unbroken,—that cloud of rocky gloom, born out of the wild torrents and ruinous stones, and unlightened, even in their religion, except by the vague promise of some better thing unknown, mingled with threatening, and obscured by an unspeakable horror,—a smoke, as it were, of martyrdom, coiling up with the incense, and, amidst the images of tortured bodies and lamenting spirits in hurtling flames, the very cross, for them, dashed more deeply than for others, with gout of blood. Do not let this be thought a darkened picture of the life of these mountaineers. It is literal fact. No contrast can be more painful than that between the dwelling of any well-conducted English cottager, and that of the equally honest Savoyard. The one, set in the midst of its dull flat fields and uninteresting hedgerows, shows in itself the love of brightness and beauty; its daisy-studded garden-beds, its smoothly swept brick path to the threshold, its freshly sanded floor and orderly shelves of household furniture, all testify to energy of heart, and happiness in the simple course and simple possessions of daily life. The other cottage, in the midst of an inconceivable, inexpressible beauty, set on some sloping bank of golden sward, with clear

fountains flowing beside it, and wild flowers, and noble trees, and goodly rocks gathered round into a perfection as of Paradise, is itself a dark and plague-like stain in the midst of the general landscape. Within a certain distance of its threshold the ground is foul and cattle-trampled; its timbers are black with smoke, its garden choked with weeds and nameless refuse, its chambers empty and joyless, the light and wind gleaming and filtering through the crannies of their stones. All testifies that to its inhabitant the world is labour and vanity; that for him neither flowers bloom, nor birds sing, nor fountains glisten; and that his soul hardly differs from the grey cloud that coils and dies upon his hills, except in having no fold of it touched by the sunbeams."

The above is, probably, true to the uttermost. Of its kind, it is a capital piece of writing. But then comes a sequel, for which we imagine no experience of the vagaries of the humourist can have prepared the most experienced.—

"Is it not strange to reflect, that hardly an evening passes in London or Paris, but one of those cottages is painted for the better amusement of the fair and idle, and shaded with pasteboard pines by the scene-shifter; and that good and kind people,—poetically minded,—delight themselves in imagining the happy life led by peasants who dwell by Alpine fountains, and kneel to crosses upon peaks of rock? that nightly we lay down our gold, to fashion forth simulacra of peasants, in gay ribands and white bodices, singing sweet songs, and bowing gracefully to the picturesque crosses; and all the while the veritable peasants are kneeling soggily to veritable crosses, in another temper than the kind and fair audiences deem of, and assuredly with another kind of answer than is got out of the opera catastrophe; an answer having reference, it may be, in dim futurity, to those very audiences themselves? If all the gold that has gone to paint the simulacra of the cottages, and to put new songs in the mouths of the simulacra of the peasants, had gone to brighten the existent cottages, and to put new songs in the mouths of the existent peasants, it might in the end, perhaps, have turned out better so, not only for the peasant, but for even the audience."

The above is surely only equalled as a marvellous piece of inconsequence by a certain article on the Opera, in a certain Latter-Day Pamphlet, in which the whole entertainment was branded, and doomed, and anathematized, and Music was to be drummed out of society, as with a Rogue's March, because 'I due Foscari' was not as good as a Psalm by David!

This book contains scores of passages, in addition to the above, from which we could illustrate the ignorance and knowledge in one,—the combined arrogance and reverence of its writer,—the utter disdain of self-consistency, melancholy in a poet, but culpable in a preacher,—and his tremendous assumptions of infallibility in all matters which concern Fate, the Future, and other such grave topics. But, having repeated that there is less vituperation in this than in former sections of Mr. Ruskin's treatise, also that we see no sign of its completion, nor reason why there should not come a score of volumes concerning trees, walls, meadows, peasant figures,—every other feature and detail, in short, of landscape,—in which the author shall take full leave (as here) to contradict himself and to assure the world of his own infallibility,—we close for the present our dealings with one whose state of mind seems to us grievous, and whose writings are provoking, because of the better things of which the one was capable, and the passages of real beauty which the other contain.

*A History of Edinburgh, from the Earliest Period to the Completion of the Half-century, 1850. With Brief Notices of Eminent or Remarkable Individuals.* By John Anderson. Fullarton.

Edinburgh is a city which deserves a History, as the traveller who, waking, sees from his

window the huge old Castle standing against the sky will readily admit. The contrast between the rude feudal picturesqueness of the Old Town and the classic neatness and elegance of the New,—the scenery in the centre of which it is set,—and the indescribable charm which it derives from a certain consciousness you have of the neighbourhood of the sea,—make the Scottish capital linger in the traveller's memory, even though it be charged with reminiscences of the real Athens. There is a kind of wild beauty about it, ruder, indeed, but somewhat similar in effect to the beauty of the City of the Violet Crown. No wonder that Sir Walter Scott loved his birth-place, and sang its praise in the very best of his spirit-stirring passages. His mind, with its strange blending of romance and shrewdness—the love of old gables and old stories mingled with common sense and modern prudence and worldliness—was quite a natural product and intellectual counterpart of the town.

Again, Edinburgh has been a kind of little theatre on which the history of Europe has played itself like a play. First came Celtic Edinburgh, with its barbarous princes and petty fights; and we see a group of huts under the shadow of the Castle Rock; and a party of Roman soldiers from the far South is working away at a chain of forts in the cold wet air, and Agricola, with the noble and gentle presence which an illustrious artist has preserved for us, advances northward at their head. By and by, comes the Dane with his long hair, and the Norman King with his mailed Barons. And, now, we have feudal Edinburgh, whose image may still be seen in the Old Town. The Abbey of Holyrood rises. There are tournaments on the fields by the north loch. Rude fairs and homely markets are held variously about the hilly streets. The landholders come riding into the town to attend parliament, with a clatter of retainers behind them,—and there is the din of incessant feuds and bloodshed,—and amidst it all, the Scottish character is hardening itself for the work it has to do in the world's civilization. All the while, life is hard and rude enough; and when good garrulous Froissart is under the roof of the Earl of Douglas, he secretly contrasts the life of the proud Scottish nobles with the softness and sumptuousness of that of the nobles of sunny France. Next comes the Reformer on the scene. Knox thunders out his terrible earnestness, oddly relieved by sarcastic scorn and rustic humour. Mary is listening to the singing of an ugly little Italian (whom twenty daggers await) in Holyrood Palace. Away pass in melancholy procession, Mary with her fair face, and the gallant gentlemen, like Lord Herries, whom she lured to her side,—and the grave and wise Regent Murray,—and the stern and grasping Regent Morton (feudal Baron and Presbyterian in one);—and the reign of the Kirk commences which is to give to modern Scotland its character. We see the Great Civil War begin, for it is a Sunday in July, 1637, and the Dean of Edinburgh, Dr. Hannay, rises "in his sacerdotal abullziements," to read Charles and Laud's liturgy,—and "Jenny Geddes" hurls her stool at him,—and the riot which follows is the opening of the long roll of thunder which is to startle Britain for years. There is a vision of Montrose's scaffold,—and an echo from the hoofs of the horses of Claverhouse's dragoons,—and we see for a moment the Queen Anne period of Edinburgh—Allan Ramsay chatting to a little man in a wig from England called John Gay, and Jacobite old ladies talking treason and Scotch over tea-tables. The last bit of feudal romance transacts itself on the Edinburgh theatre in 1745; and we find ourselves looking at the homely after-piece of Edinburgh modern life,—the respectable,



decorous,—must we say rather provincial?—Edinburgh of to-day. In fact, the history of Edinburgh is, in little, as we have hinted, the history of Europe. But it never got a chance of being a great capital, and it never rose in the same proportion over the rest of Scotland as London has risen over the rest of England. The departure of James the Sixth gave its capitalship the first blow—the Union its final one. It must be content (seeing how London overshadows it) with its beauty and its renown.

Mr. Anderson has produced a useful, indeed, a necessary, book. 'Maitland's History,'—the standard old work—which has been of use to so many men, including Robertson, is old-fashioned, prolix and heavy, however full of valuable material. We do not say that the present history has much literary value, or would gratify the reader who, reading for style and picture, wished for a book to exercise over him a charm like that of the city. Indeed, in the higher qualities, the work is deficient:—and we have to pick a quarrel with the author for an odd statement about Buchanan, which too significantly indicates where the deficiency lies. When he comes in his 'Annals' to George's date he observes,—"Beside his great learning, Buchanan has always been traditionally held as a man of un-common wit, and humour."—Now, Buchanan had colloquial wit as one of two sayings show. But we much fear that Mr. Anderson's mind has been running on the popular notion (familiar to all who have ever looked at the old chap-books) that Buchanan was the king's fool, and an obscene jester! We hope not; but really this looks like it. At all events, it is an extraordinary thing that the vulgar in Scotland have always looked on the grave and scholarly George as the author of some of the most gross old stories on record,—and apparently only because it suited compilers of these stories to attribute them to some man with a famous name. Mr. Anderson, in any case, should have been more explicit, and not have appeared to countenance this very curious old popular notion. Elsewhere he tells us that the Douglasses "were created lords of Parliament by Malcolm Canmore in the eleventh century," which is more than the doughtiest Douglas would now-a-days assert in hearing of a genealogist. In short, there is no great vigour or originality of mind about Mr. Anderson's performance, nor is it everywhere impregnable in points of detail. But we may go so far as to say that it is a respectable and practical kind of compilation. Edinburgh must still wait its historian.

*Memoirs of the Court of England during the Regency, 1811—1820. From Original Family Documents. By the Duke of Buckingham and Chandos, K.G. 2 vols.*

[Second Notice]

THE magnificence of Stowe—the brilliant position and gorgeous hospitality of the Marquis of Buckingham—are, very naturally, subjects of warm interest and unquestioning faith on the part of the noble memoir-writer. Speaking of the Marquis after his death, in a brief summary of his career, the Duke of Buckingham says:—

"The Marquis of Buckingham put forth no pretensions to brilliant qualifications. He was not to be ranked with those political meteors that flash upon the horizon, and sink below it before their effulgence has exhausted popular admiration. He was brilliant in his hospitality, his generosity, and his benevolence. His liberality towards the exiled family of France was on a scale altogether unparalleled—of which the princely manner in which they were entertained, and actually supported by him, formed only an inconsiderable item. With regard to members of his own family, his obligations found no limits but their

inclinations; and as to his personal friends and dependents, his zeal in forwarding their interests was equally indifferent to labour and expense."

In such confessions we presume there lies a sort of preparation for the due understanding of subsequent events of a very melancholy character. The vanities which hung about Stowe assume from circumstances a tone of sadness; yet it is impossible to read in a grave historical work, bearing on its title-page the name of the Duke of Buckingham, such trifles as the following account of a Grand-ducal visit—with its odd mixture of splendour and comedy—and refrain from a good-natured smile. The visitor who suddenly invades the Stowe larder is the famous Duchess of Oldenburg.—

"Broadway conducted Her Highness, &c., to the state rooms, from the portico, where they remained until half-past five, which allowed me time for preparing to receive them in the ball-room. I met the Duchess on her return from the state rooms in the library, where I made my bow, and was glad to find, what I did not expect, that she spoke in very good English, with great ease and fluency. 'This, sir,' said she, 'is a princely house. The rooms are magnificent. It is one of the finest places I ever saw.'—'I am glad,' said I, 'that your Highness finds it so. You have seen so many fine places.'—'Where are Lord and Lady Buckingham now?'—'Lord Buckingham is at Bordeaux.'—'At Bordeaux!'—'Yes, Madam, with a considerable force which he commands, to reinforce Lord Wellington.'—'Indeed! and did he go before this late change for the Restoration of the French monarchy?'—'Yes, Madam; and it is now above four months since he volunteered in that service.'—'Indeed! and where is Lady Buckingham, and where is her son? What is his age? What sized young man is he? Are you the librarian here?'—'Madam,' said I, 'I take care of the books, in the absence of the family.'—'Are you long here?'—'About fifteen years.'—'You must have seen a great deal in so many years. Have you been on the continent?'—'Yes, Madam, in France and Italy.'—'Never in Germany or Russia?'—'No, Madam.'—'How long have you been in Italy?'—'Twelve years.'—'Then, you have read the Italian poets, and speak the language; but you never saw a finer country-house in Italy than this.'—'No, Madam, except Caserta or Versailles, the palaces of sovereigns.'—'I wish to see everything here. You are very kind to accompany me. I wish to see everything. I came from Oxford to see it, and have not rested since nine o'clock this morning.'—'Your Highness must be fatigued, and will probably wish for some refreshment.' I trembled lest she should say *yes*, as there was nothing but my dinner that could be procured on so short a notice; and that was not a mouthful, as I thought, for each. However, she not only said *yes*, but added, also, in the most graceful manner, that she would be much obliged, as she meant not to stop until she arrived at Warwick."

But we must pass to graver—if not less amusing—matters. From Lord Grenville's letters, which are generally pithy and graphic, we will select a few odds and ends. Here is an opinion on the first constitution given by the restored Bourbon to France:—

"I am very glad that Louis XVIII. has taken time to consider of the new constitution. Whether he will be able to make any material amendment in it or not, it is still very useful that it should appear to France and to Europe, to be accepted on deliberation, and as the act of his own free will being there, and in possession of his Crown, and not submitted to as a condition of his return. And, certainly, if the matter really be open to deliberation, I never yet have seen (of all the numerous French constitutions I have lived to witness) any one which admitted of more improvement than this, which I do not hesitate to pronounce to be, in practice, absolutely *inexecutable*."

Lord Grenville had a perfect Englishman's objection to fuss and show. The following extract gives a curious hint of the warmth of King Leopold's reception when he first came a-wooing to London:—

"We are full of nothing but very ridiculous pre-

parations for very foolish exhibitions of ourselves to foreign sovereigns (if they do come here) in that character, which least of all becomes us—that of courtly magnificence. Our kings never have, and I hope they will never be able to come near to their neighbours in that respect. We are now fitting up the Duke of Cumberland's house, to receive Alexander in, because we have none of our own. And, in the meantime, our future son-in-law lodges at his tailor's! because he has neither house nor hotel to put his head in; and, though we drink his health occasionally with three cheers, and twice as many speeches, we do not love him well enough to give him a bed anywhere else."

The Duke of Buckingham follows very minutely the line of intrigue connected with the Princess of Wales, and tells the story with a hostile feeling. He is a decided Georgite, and dwells with a zest that looks a little malicious on the downward course of the unhappy woman. When the large retiring pension was obtained from Parliament, the Princess went abroad. As the Duke writes—

"The Princess quitted England with a somewhat motley retinue, yet irreproachable in comparison with the discreditable crew she subsequently gathered around her. She went first to Brunswick; shortly afterwards, she proceeded to Geneva, where she joined the Empress Marie Louise, with whom she rapidly cultivated a warm friendship. They sang together—a most curious example of royal harmony, they being the separated wives of the two most formidable opponents among the sovereigns of Europe. The Grand Duchess of Parma, in her subsequent history, exhibited more than one point of resemblance to her companion. The Princess of Wales soon began to display those traits of character which had often alarmed her friends in England. According to one observer, 'the Princess seems satisfied with nothing, and has a spirit of restlessness in her, which belongs to the unhappy and unprincipled.' Thence, Her Royal Highness proceeded to Naples, but not before she had scandalized the moral Swiss by her vulgarity and indelicacy, at a public ball. 'What was my horror,' writes one of her friends, 'when I beheld the poor Princess enter, dressed *en Vénus*, or rather, not dressed further than the waist, I was, as she used to say herself, "all over shock." A more injudicious choice of costume could not be adopted. She waltzed the whole night with pertinacious obstinacy; and amongst others whom she honoured with her hand, upon this occasion, was Sismondi. These two large figures turning together were quite miraculous.' The writer adds details of a less disagreeable and of a much more ludicrous character. 'After dinner, she took me aside, and entered upon a wild plan of what she intended to do, and where she intended to go; then talked of giving honours and orders to certain of her suite; and made such a confusion respecting the geographical arrangements of her route, that it was enough, as she used herself to say, on other occasions, 'to die for laugh.' Fortunately for me, a very few days terminated her career at Geneva, and she prosecuted her journey without having an idea where she was going to, or how she would be received at any of the Courts where she purposed to reside. It was really as if, on leaving England, she had cast off all common sense and conduct, and had gone suddenly mad.' It would have been a great relief to all her respectable friends to have been able to entertain a conviction of the insanity of her Royal Highness; but the real fact was—and it soon became sufficiently prominent—that she had chosen to go abroad to enjoy complete freedom from restraints of all kinds, and therefore appeared to have cast off common sense and common decency. Her English attendants were indignant at the indelicacy of her dress and conduct, and were soon afterwards forced by a sense of self-respect to quit her service."

We do not care to follow the noble author further in this direction. The Duke pursues the Princess from Geneva to Naples, Nice, and Milan—and preaches on all occasions the very needless and prosy moral on her fate. Last week, we spoke of the writer's unfairness to Sheridan, of whose weaknesses he takes a mere street view,

judging a man of extraordinary genius and wondrous susceptibility as he might judge the conduct of an upper servant at Stowe—without delicacy or deference, without allowing for the great temptations which crowded round him in society and for the subtleties of a brain so eminently endowed. His moral on the death of the orator and wit is in this cold and commonplace vein:—

"In the summer of this year [1816], died Richard Brinsley Sheridan. Politically he had been dead some years before; for since he had failed to get again returned for Parliament, in the election of 1812, he had led a kind of life, which lost him the countenance of some of his important friends. When stricken with a mortal disease, a sheriff's officer arrested him in his bed, and would have carried him off in the blankets, had not the physician interfered. He was permitted to linger undisturbed till the 7th of July, when he breathed his last. On the following Saturday, his remains were honoured with a public funeral in Westminster Abbey, attended by two Royal Dukes, a throng of the most distinguished members of the peerage, and many other persons of station and celebrity. The poet of his party thus bitterly characterized this incident:

Oh, it sickens the heart to see bosoms so hollow,  
And friendships so false in the great and high-born,  
To think what a long line of titles may follow  
The relics of him who died friendless and lorn.

How proud they can press to the funeral array  
Of him whom they slurred, in his sickness and sorrow—  
How hailful may seize his last blanket to-day,  
Whose pall shall be held up by nobles to-morrow.

—This contrast, though striking, readily admits of explanation. They shunned the man, rather than the genius; they offered their homage to the genius, when the faults of the man were disconnected from it. Such a termination of such a career 'points' a most effective moral, which must suggest itself to every one. It need only be added here that posterity has already endorsed the verdict of his contemporaries. The adventurous politician is totally neglected—the creator of our genteel comedy continues to draw more brilliant audiences than that which obtained for his remains the distinction of a resting-place in Poets' Corner."

If this note on Sheridan be merely juvenile and obvious, the following notes on the character of George the Third are at least peculiar. The reader will see how much dark colour a courtly writer can throw upon his canvas—even on the sacred forms of King and Emperor—when his purpose is to strengthen the lights falling on his centre figure.—

"At the advanced age of 82, and after a prolonged reign of 60 years, died George the Third. Although it seems a fashion with a certain class of historical writers to deny his capacity as strongly as they decry his rule, it would not be a difficult matter to prove that he was both one of the wisest, and the best of English Sovereigns. The only one of his royal ancestors who could be compared with him in intelligence is the Anglo-Saxon Alfred, and the evidence of his attainments is much too shadowy to be brought into comparison with the numerous incontrovertible proofs that present themselves of those possessed by his descendant. As for moral excellence, there cannot be a question of his pre-eminence. Indeed, the comparison might fearfully be carried into a wider field, and challenge the Royal and Imperial dynasties of Europe. Were we to look closely into the pretensions of those monarchs whose names bear such distinguishing affixes, as the *great, the good, the pious, the wise, &c. &c.*, the hollowness of their pretensions to such titles would soon be discovered. George the Third was not great in that greatness assigned to the military Infidel of Prussia, the selfish voluptuary of France, or the illiterate drunkard of Russia; nor was his excellence, his religion, or his wisdom, after the fashion of certain nearly worthless, anything but Christian, and very far from intellectual specimens of Royalty, whose names have descended to posterity with the high recommendations we have named. George the Third was superior to any and all of these worthies. He was sincere, he was just, he was benevolent; he was pious in his conduct, rather than in his pro-

fessions; he was wiser in his life than in his speech. He has been stigmatized as a bigot in the face of his notorious toleration of each shade of opinion; he has been denounced as obstinate, notwithstanding the numerous instances in which he surrendered his judgment to the representations of his counsellors."

The comparison of George with Alfred is a little startling and not a little absurd. But we are not in the humour either to attack the Hanoverian or defend the Saxon. The Duke of Buckingham has a right to his opinion.

On one point only do we care to add a few words to what has been already said. There has been some speculation as to the mysterious correspondent who figures so prominently in these volumes and in former volumes from the same hand. We were ourselves, for a time, somewhat puzzled. His communications, says the Duke, "belong to that extremely confidential correspondence that acquainted the Marquis of Buckingham with some of the most secret transactions of State." His communications, we are told, "unveil the whole course of political intrigue, from sources, the trustworthiness of which we are not permitted to doubt. That he was behind the scenes there cannot be a question"; and one letter is described as "a vivid photograph of Downing Street, produced by one who, it is evident, had access to the Council Chamber."

That the correspondent thus introduced was a shrewd, well-informed, and intelligent man is manifest,—but that he, or his position, will answer to this description we doubt,—and so does the writer of the Memoirs, and therefore the name has been everywhere carefully suppressed. Once, indeed, in these many volumes we stumbled on a few words of explanation,—and taking the hint for more than was intended, it has enabled us to clear up the mystery.

When, in 1811, a coalition was proposed between Lord Wellesley, Mr. Canning, and Lord Grenville, "the negotiator," we were told, was "D., the writer of the Secret Despatches." This was an admission that the writer of the Memoir knew who was the writer of the Despatches. On this hint we hunted back, and were soon on a strong scent. But why was the name suppressed? It must have been struck out from the letters a hundred times at least. Other names, from the publication of which delicacy might have shrunk, were blazoned without scruple,—but the name of the writer of the Despatches was sacred. Why was this? Because it might not be thought creditable in one nobleman to have tempted the agent of another systematically to betray the confidence reposed in him,—to act as a political spy on allies, friends, and enemies; because, and this we suspect was the true reason, the name of an obscure underling would not carry that weight which it was thought politic to give to his communications. We, however, who dislike all historical mystification, will hazard a conjecture that the illustrious unknown, whose "ample presence" fills up so large a space in these volumes, was no other than the obscure editor of an obscure newspaper, both forgotten—a Mr. William Dardis, long, directly or indirectly, connected with the newspaper press, and at one time, if we mistake not, Editor of *The Oracle*.

Mr. Dardis, like most men in such situations, was acquainted more or less with the leaders of his political party: often, after a fashion, with individual ministers, and intimate with secretaries and official subordinates. Such men are necessarily informed, to a certain extent, of the views and feelings of their party, that they may indoctrinate the public, or "ventilate" a subject. In this way Mr. Dardis was employed by the Marquis of Wellesley, when Secretary of State, and the Wellesleys generally when they were politically agreed,—by Lord Gren-

ville and the Grenvilles,—and, as now appears, he—to use a temperate phrase—was political news-writer to the Marquis of Buckingham. Read by this light, the mystery vanishes into thin air,—and the following passage, from the voluminous correspondence relating to the Convention of Cintra, will bring the gigantic Shadow from "behind the scenes," and present an Editor in the full glare of the foot-lights:—

"The public indignation this day is at its height. Since the publication of the Gazette, the people seem quite wild. In the City, the discontent and murmur is not in the least restrained, and I must suppose that immediate inquiry must be made into the causes of what is universally considered a great national calamity. To do the Ministers justice, their anxiety and misery is not second to that which the other classes of people feel. I trust your Lordship does not disapprove of what has been done on our part to put all that in a fair point of view to the world. The black edge has had a wonderful effect, and above five hundred has been sold additional. I did not think it justifiable or wise, in the first instance, to charge this calamity upon government, but confine it either to the folly, the madness, or the wickedness of those concerned immediately. \* \* Yesterday I received a most kind note from Sydenham, conveying Lord Wellesley's thanks to me for the account of the campaign in Portugal, which he said was very well done, and gave the greatest satisfaction to the friends of Sir Arthur."

Mr. Dardis was, we believe, an Irishman and a Catholic, and we think it probable that his acquaintance with the Marquis began when the latter was Lord Lieutenant. In 1812, when the Cabinet were divided on the Catholic question, Dardis was sent for, probably by Lord Wellesley, and his opinion asked as to what would satisfy the Catholics. The writer of the Despatches uses the phrase—"On Friday I was in Council" (vol. i. p. 192),—meaning obviously, "I was consulted." These words suggested, and stand alone to justify, the startling assertion of the writers of the 'Memoirs,' that the correspondent "had access to the Council-Chamber"! (vol. i. p. 195). Dardis was sent for because he was a Catholic; and, in proof, when, in December 1811, the Marquis of Wellesley was in daily expectation of becoming Premier, the writer was promised his reward, and asked for a list of "such situations as he might legally hold" (vol. i. p. 154).

William Dardis had a brother who was a captain in the Buckinghamshire Militia; we have, indeed, an impression on our minds that both brothers were in the Buckinghamshire Militia. One or other is not infrequently referred to in the published correspondence—by Lord Wellesley, Sir Arthur, Earl Temple, Lord Grenville, and others—but no hint is given that could lead the reader to suppose that the illustrious obscures Messrs. Dardis, Dardin, D., and the gigantic Shadow were all one and the same!

*Geological Map of Europe.* By Sir Roderick Impey Murchison and James Nicol. Constructed by A. Keith Johnston. Blackwood & Sons.

THE importance of correct geological knowledge has been steadily impressing itself upon the public mind; and exact information, as to the relative situations and the physical relations of the rocks forming the surface of our planet, has been admitted, beyond its high philosophical interest, to have a real commercial value.

In the search for mineral treasures a knowledge of the truths which geology has developed becomes the safest guide. Although we have not yet discovered the laws by which Nature has determined "a vein for the silver and a place for gold where they fine it," or completely indicated the processes by which the vegetation



of an ancient world has been converted into that fossil fuel which is the wealth of a modern people,—yet Geology has taught us where the metalliferous mineral or the coal may *probably* be found, and this science indicates with certainty the places where they are not to be discovered. Soils are formed by the disintegration of rocks—the *débris* of mountains, mixed with vegetable matter in various stages of disorganization, constitute the surfaces upon which the agriculturist has to expend his industry and his skill. Hence a good geological map of a district conveys a knowledge to the farmer which may materially aid him in his treatment of the soil. In all the operations for the supply of water to towns, in the construction of our public buildings and our private residences, and in every branch of fertile manufacture, geology affords the most valuable information. General geological maps of our own country we have been familiar with; and in the maps produced by the Geological Survey we find a perfection of detail which has never previously been approached.

The scientific inquirer desires to see the relation of the British Islands with the great continent of Europe. British enterprise, for ever seeking to enlarge its field of action, is directing important operations in various parts of that larger area. There has consequently been a demand for a faithful geological map of Europe, which, until the present time, has not been supplied. Maps of France, Belgium, Switzerland, and of parts of Germany and Italy—more or less accurate—and of portions of some other of the Continental states have for some time existed; Sir Roderick Murchison himself, in connexion with De Verneuil and Von Keyserling, surveyed and mapped the European portion of the Russian Empire; but, with the exception of a small and imperfect map, constructed nearly forty years since, by Boué, we know not of any one embracing the Continent.

Sir Roderick Murchison, therefore, in constructing a geological map of Europe has supplied a great want. Few geologists could bring that amount of knowledge to the work which the Director-General of the Geological Survey has actually acquired by personal labour over many of the fields which he delineates. This map, which extends beyond Europe to the interesting countries of Asia Minor and Armenia, may be regarded as a correct representation of the geological knowledge at present possessed of this large and important area.

The rocks are classified according to their fossil remains, and represent, indeed, groups of the same geological age. Within these groups may be comprehended rocks dissimilar in their lithological character; but since they contain evidences of an animal creation distinguished by marked features, it is convenient to adopt the Palæontological system of arrangement. This enables the authors of this map to represent by fourteen colours the general geological characteristics of Europe,—to exhibit, indeed, the wonderful succession of rock formations,—and to indicate the remarkable variations, which took place in the physical geography of Europe, in those several great epochs which are thus symbolized. We can trace out, for example, the geological period, when the German Ocean and the Baltic Sea were united to the Black Sea and the Caspian by a sheet of water as broad as the Mediterranean of the present day; and if we examine the conditions existing in the Silurian age, Europe would be found to be reduced to groups of islands in a wide-spread sea in the South and to the comparatively small tract of continent in the North, comprehended within Scandinavia and Finland.

The Map, which has been constructed by Mr.

Keith Johnston, is *printed* in colours, and great uniformity of tint is thus secured. The colours used are those which were applied to Sir R. Murchison's large Map of Russia. It would have been more satisfactory if the system of colouring which has recently been adopted by the Director-General on the geological maps of the Survey of the United Kingdom had been applied to this production, since uniformity in this respect is greatly to be desired. We are, however, led to believe that no one is more alive to the importance of this than Sir Roderick Murchison, and that this uniformity will be secured as early as possible.

The shading of the mountain chains—the hundred fathoms shore line—the lines of the chief steam voyages—the variations of the compass—the indications of the larger sand-banks—and the Notes which are introduced—are of the utmost value; and indicate an amount of attention to minutæ which is most praiseworthy, giving as they do to this beautiful Map a value beyond its geological character, which renders it in the highest degree useful and instructive.

*The Annals of British Legislation.* Edited by Prof. Leone Levi. Part I. Smith & Elder.

It would not be easy to over-estimate the utility of Prof. Levi's serial. It has the merit of being an excellent idea zealously carried out. The intention is to present, in fortnightly or monthly issues during the parliamentary session, and in occasional numbers during the recess, a summary of current legislation,—including analyses of Estimates, Bills, Blue-Books; the essence, indeed, of legislative and official history. Fault-finding being the least gracious part of criticism, we will be quick with it, and pass on to the more successful departments of the Professor's plan, as developed in this first number. In the abstract of Bills introduced into either House, in February or March of the present year, the compiler, we think, has missed part of his aim. To understand the measures enumerated we must still refer to the Blue-Books, or to the newspapers. For example, Mr. Lowe's Bill for the Regulation of Joint-Stock Companies is described as a Bill in five parts; but, from the recapitulatory paragraph that follows, we derive not a glimmer of its purport. We are told what the clauses "refer to" and what they "relate to"; but of the modifications of the actual law, contemplated under the proposed Act, not a word is said. This is a defect which, we are sure, the Editor will be anxious to remedy.

The abridgments of parliamentary papers have been more carefully executed. But, in 'The Annals of British Legislation,' Bills passed or proposed are surely among the most essential topics, yet Prof. Levi devotes less space and less industry to them than to details of finance and administration. All that is given, however, is valuable. The series commences with a tabular account of public income and expenditure during the year 1855, distributed under the heads of the several departments, and runs on through the statement of imports and exports,—diverging, after the summary of Bills, to subjects in connexion with the War and with the action of the diplomatic offices,—to ecclesiastical affairs and education,—to the re-organization of the civil service,—to railway, shipping, and Post-office returns, law, justice, and crime,—and to the administration of India and the colonies. It would be a public loss were the development of this work to be less than equal to its plan. In no respect but that already indicated does Prof. Levi fall short of the expectations justified by his known ability and zeal, and his mastery over subjects of general and special legislation.

No class of publications abounds more in valuable facts or political and social illustrations than that of our Parliamentary Blue-Books. No class of publications is less accessible to the general inquirer, or more formidable to the steady and resolute student. The memory is bewildered among their tabular mazes; patience itself faints under their verbosity. A buyer of Blue-Books soon finds it necessary to expel or destroy them, for in the course of one session they "cram his creaking shelves," and, in a few years, would leave him no space for breath or motion. To search for "a fact" in one of these gigantic accumulations of type and paper is like searching for an epigram in Hansard; but Prof. Levi undertakes "to give a new life to these public documents," that is, to render them generally accessible and intelligible by explaining, from time to time, what has been proposed and what done in Parliament, and reporting progress on all subjects connected with the policy, the finance, or the administrative system of the empire.

The value of such a work is obvious; and, let us again say, we should regret if casual imperfections diminished its utility by diminishing its completeness.

#### NEW NOVELS.

*Modern Society in Rome: a Novel.* By J. R. Beste, Esq. 3 vols. (Hurst & Blackett).—'*Modern Society in Rome*,'—such is the outside title of this work,—while the inside one is 'Coming-out; or, the Siege of Rome.' We should have suggested the '*Sortie*' had the story had any real connexion with the siege; but that only occasionally plays a kind of running accompaniment to the doings of a remarkably commonplace English family. Perhaps it was wise not to make the personages more interesting; for then it would have been trying to one's feelings to have left them in wonderful situations while we read fifty pages of siege. On the other hand, had the siege been too naturally and vividly described, it would have been equally trying to see it suspended while we listened to the vows of the young Ladies' admirers. The heroines are two most insipid *Blondes*, with no characteristics, except that one has "lots of tin" and the other none; and their being so much alike causes each to be constantly mistaken for the other, and the offers meant for the "tin" are made to the one who has not a copper. Mankind cuts a most despicable figure throughout. We had hopes at first that young Lord Rangerleigh was going to be more manly; for, after a volume of devotion to his fair one, he jeopardizes his life in searching during two days for her in the Catacombs, while her Italian Ducal admirer coolly walks home to dinner. Yet, on her recovery, she avowedly accepts the hand of the latter on account of his higher rank,—and Lord Rangerleigh first condescends to tease her to change her resolution, then marries a plain girl he does not care about, just to have the pleasure of sending Miss Caroline the cards! The author, in his Preface, apologizes for placing his imaginary personages in society which so few of the English visitors attain to, and which only he enjoyed through favoured circumstances. We do not exactly understand Mr. Beste. Respectable connexions and a little ingenuity will secure invitations to all the receptions to which he alludes; while the Banker-Prince's attentions are notoriously regulated by the amount of the recipient's "balance." The Cardinal's New-year's-day reception, at which the heroines make their *début*, is open to all who drive up decently dressed; while the "select" diplomatic dances generally end in a crush! Mr. Beste gives us the usual long descriptions of the lions of Rome. We are taken to High Mass at St. Peter's (heaven forgive our heresy!) for the thousandth time; and, moreover, have to enter into Miss Mary's first impressions of everything, as recorded in letters, of from twenty to forty pages, to her "late governess, Miss Webb," who seems not to have corrected her pupil's inclination to verbosity and false grammar.

There is a gilt fool's cap, by way of ornament, outside each of the three volumes:—has it any significance with regard to the author, reader, or personages within?

*The Old Vicarage: a Novel.* By Mrs. Hubback. 3 vols. (Skeet).—There has been a harvest of good novels this season, and 'The Old Vicarage' may hold up its head amongst the best;—those searching library catalogues may send for it without fear of disappointment. The story is as quiet as one of Miss Austen's, but the characters and incidents are touched with a minuteness and a delicacy that supply the place of a more extended canvas. The character of Charles Huyton, the devoted lover, who loves Hilary better than anything in the world—except himself and his own wilful ways,—is very true to life and human nature. We have seldom seen the selfishness that is so often disguised in a *soi-disant* grand passion better done. We could find in our hearts to wish that Hilary had been made a little happier in this life,—for although she is left perfectly contented, still content is a very homely reward for so much virtue. It may be that we have been spoiled by being led to expect that the hero and heroine of a novel have a traditional right to be "made happy," as the Harlequin and Columbine of a pantomime have to their spangles and wreaths of roses. Happiness is certainly *not* the best thing in the world,—but then, men and women are still in some respects children, who have not yet lost the primitive love of plum-cake and sugar-candy which distinguishes the golden age of humanity. We advise our readers to get 'The Old Vicarage,' and argue the point for themselves.

*Diamonds and Dust; being Grains from the Sands of Society: a Novel.* 3 vols. (Newby).—'Diamonds and Dust' is difficult reading. The characters are all either black or white, and talk nineteen to the dozen without saying anything very particular. There is a noble lord who lives in elegant ease in the first volume, a model to men and angels,—who loses his estate in the second volume owing to a wicked lawyer, a bad brother, and sundry family mysteries which have been transacted in Italy long ago. In the third volume there is a bandit's widow, who throws much light on many matters, but who behaves like a maniac, giving rise to a melo-dramatic scene, ending in a very narrow escape of the hero and his sister from assassination. Of course wrong is made right, the lawyer's tangle is all unravelled,—there are no less than six happy marriages, and virtue walks off the stage in her best silver slippers. To conclude, 'Diamonds and Dust' is bombastic and pretentious—much dust and very few diamonds.

*Chateau Lescure; or, the Last Marquis: a Story of Brittany and La Vendée.* (New York, Dungan & Brother).—This is a pretty little story, told with grace and simplicity. The scene is laid, as the title imports, in La Vendée, at the period of the old French Revolution; the spirit and manners of the time have been well caught, and the Colonel de Lescure, with his sorrows and brave silence, would do credit to a story of far more imposing pretensions.

*The Emigrant's Home; or, How to Settle: a Story of Australian Life, for all Classes, at Home and in the Colonies.* By W. H. G. Kingston, Esq. (Groombridge & Sons).—The length of this title-page nearly takes away one's breath; but the book it ushers before the public is by no means ponderous, either in matter or manner;—it is a pleasant, sensible, homely little history, of the characters and fortunes of a shipfull of emigrants to South Australia; and very well their story is told. There is an air of truth and reality throughout that impresses it as the work of an author who knows his subject thoroughly, and whose opinion and counsel deserve to be listened to with respect. It is a book to be read (amongst others) by all who have any idea of seeking their fortune in Australia, and who wish to know what sort of realities they may reasonably expect to meet with. The quantity of sound practical counsel, condensed into a short space, is remarkable. We may add to our commendation, that the book is interesting, and may be read with pleasure even by those who have no immediate idea of putting it to practical profit.

*The Coldstreams and the Musketeers: a Novel.* By Thomas Litchfield, Esq. 3 vols. (Newby).—This novel is intended as a tribute of admiration to the Coldstreams who fought at Inkermann,—but it is about the Coldstreams in the time of the Parliamentary war. It is a novel full of hide-and-seek work, with the circumvention and confusion of all the villains at the end of the third volume, and not before. The hero is shot at from behind a hedge, and left for dead in the first chapter. But of course he is not killed, and of course it is the main villain of the book—the next heir—who has bribed the murderers, and believes they have earned their reward, which he honestly enough pays them, not with a halter and gallows, but with good gold pieces. He considers himself sure of marrying the heroine, (who is in love with the rightful heir,) and of inheriting the estate. There is much mystery, plotting, counter-plotting, attempted abduction, murder and villainy of every kind; but the right man re-appears at the right time. The Coldstream soldiers, who have not much to do with the story, come in with great effect at the last, to further the ends of justice, practical and poetical. When we add, that there is a mysterious cavern, a gang of gipsies with a mysterious leader who is not a gipsy at all, but somebody in disguise, a gothic hall, a lovely orphan, a beautiful maniac, two Jesuits, a garrulous hostess, a benevolent physician, and a few commonplace ruffians to do the violent work, our readers may form an idea of the nature of the novel, and send to the circulating library for it if they feel so disposed.

*The Wilderness of the World: a Novel.* By Eustace Mitford. 3 vols. (Newby).—This novel is not half so dismal as its name imports. Coronets, fine gentlemen, and still finer ladies, court plumes, diamond necklaces, the Prince Regent, masquerades, money-lenders, vindictive Italians, vicious tempered old dowagers, gay Lotharios, and above all, the hero and heroine flourish therein. The heroine, who is a child of mystery, has been brought up since her earliest childhood at an obscure boarding-school, under a Gorgon school-mistress of the most distressing type. The poor young woman, who has been an article pupil, is destined by the unknown person who pays her school bills to become a governess. She blooms out into the most lovely creature that eyes ever beheld out of a fairy tale, with elegant manners to correspond, and all the accomplishments that were ever advertised for. She goes to visit a benevolent countess, and appears at a fancy ball, where she is the delight and wonder of all the nobility and gentry there assembled. But her virtue is such that she refuses all invitations to go to any more parties, and retires the morning after her triumph to be a hard-worked governess and humble companion in the family of some vulgar rich people, who only pay twenty pounds a-year for all the virtues under Heaven. She is turned out of doors because the son and heir makes love to her, which is all the more provoking as she has no intention to accept him. After this, things go their train, and her adventures begin; but henceforth always in the highest society. Finally she captivates an exemplary baronet, finds her father, discovers she is of ancient lineage, inherits an immense fortune, and, as Lady Tresham, pays a triumphant visit to her old tyrant and schoolmistress, who of course is very sorry then that she had not in the beginning discerned the angel she was oppressing. The other personages walk out as at a masquerade, and transact their own private dramas.

#### OUR LIBRARY TABLE.

*Comme il vous plaira*.—[As You Like It]. Comedy in Three Acts, and in Prose, taken from Shakespeare, and arranged by George Sand. (Paris, Librairie Nouvelle).—Mention has been made in the *Athenæum* of the fashion in which Madame Dudevant has arranged Shakespeare's 'As You Like It' as she has liked it. An original "piece of work" it proves to be,—published with a prefatory letter, addressed to the Lady's "excellent and dear friend," M. Regnier, the capital actor, who is also

stage-manager at the *Théâtre Français*. Love for the great English poet (pleads the new *Rosalind* among French authoresses) impelled her to lay violent hands on one of his most delicate and poetical creations. A desire to do her poor part in setting to rights the semi-savagery of our dramatist, (who did not mean to be incoherent and indelicate, but who wrought in the dark ages ere Dudevants and Regniers were thought of,) has bound it on her as a solemn duty to retrench and transform his play, by way of presenting it

orderly and well,  
According to the fashion of the time.

How much of reverential appreciation and knowledge of precedent the new oversetter has brought to her task, may be gathered from a few words in this sublime letter "to dear Regnier." Speaking of the influences of Shakespeare's age on Shakespeare:—"By a strange, and seemingly incomprehensible contrast (says she), he has set the divinest grace and chastity by the side of the most frightful cynicism,—the sweetness of angels close to the fury of tigers,—the most piercing grief in opposition to untranslatable *conetti*, audacious in their licentiousness."—True is this eloquent character, no doubt; and doubly acceptable in its "proprieties," as coming from a countrywoman of the great French comic poet, whose interludes of dancing Barber-Surgeons, with all the *insignia* of their craft, have somehow been idly cavilled at by silly English critics as needlessly medical. But Madame Dudevant goes on to give us this following royal assertion:—"There is no means, then, of translating Shakespeare literally for the theatre." Thus ignoring, with one sweep of her modest pen, the German reproductions of some of the English Poet's most difficult plays. She then proceeds, with a serious and business-like earnestness, to tell how she—the author of 'Lelia,' and 'Mauprat,' and 'Lucrezia Floriani,'—has stepped in, like a considerate Frenchwoman as she is, to moralize, harmonize, and reconcile the cynicisms of the coarse old English author,—to make him presentable on the stage of a metropolis which has received the moral teachings of M. Dumas's 'Antony,' and the maternal counsels of M. Hugo's 'Lucrezia,' and the biblical pictures of 'Paradise Lost,'—to save (in short) "wild Will" from his own wildness, by doing for him what, doubtless, he would have done for himself, had he been blessed enough to breathe the pure atmosphere which surrounds his latest votary. Poor Shakespeare (Madame Dudevant grieves) did not understand the grace and authority of the marriage tie. That the good man was a very uncouth match-maker, is the French Lady's fixed idea. Not only does she rail against him, in her letter to M. Regnier, for having mis-mated "the sweet (*douce*) Audrey" with the "licentious (*grivois*) Touchstone," and "the devoted Celia with the detestable Oliver," but, affected by the consecration made by the melancholy *Jagues* of himself to a religious life in companionship with the Duke absolutely, our Lady rescues him from celibacy, by making Celia follow him about, and offer her hand to him in the stereotyped *Sand* fashion. In this exquisite scheme of improving Shakespeare, moreover, the heroine and hero, *Rosalind* and *Orlando*, sink from first to second class characters, and *Wreath Charles* becomes a minister to the plot, and a prominent personage, as so big a man should be. We intended to exhibit some specimens of the pale, hunger-bitten French, which Madame Dudevant has the temerity to profess that she has "taken and arranged" from the poetry of Shakespeare. But it would be useless to fill up good space with the fruits of arrogance, folly, and perverse unacquaintance with the humour of her original. Her version of the text of 'As You Like It' (even where she has attempted to follow the text) is as stale and sentimentally-conventional, in point of language, as the *Berrichon*-talk of her peasants in 'Le Pressoir.' She has never shown in any line of her writing a touch of that flexible self-forgetfulness, wanting which a writer does well to abstain from tampering with the writings of the mighty dead. Here she proves herself to know little more of England and the English than that French enthusiast for Shakespeare who broke out in

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praise of "the immortal Williams,"—or than that amazing student of London life, who, in a modern French drama of English manners and offences, pictured the *Prince Regent* as banished to *North America* by the sentence of *Milord Maire*? Why should she, seeing that she is a French woman of genius, meddle with English genius?—why babble, in a preface, concerning her superior knowledge? What would the critics of her country say—and say justifiably—were one of our lady-writers to put forth her arrangement of 'Les Horaces,' with a preface piteous of poor Corneille's hoop and powder formalities!—or a modification of *Molière*, with a neat new catastrophe for 'Le Misanthrope'?—and a sweet reconciliation of repentance, conversion, and other issues for *Le Tartuffe*, ending in his marriage with *Dorine*?

*The Lives of the British Historians.* By Eugene Lawrence. Vol. I. (New York, Scribner; London, Trübner & Co.)—Mr. Lawrence's biographical sketches are by no means devoid of interest. His selection of historians is somewhat arbitrary, and his acquaintance with our literary history superficial; but there is amusement in his book, and occasionally he puts things and persons in points of view which are new on this side the Atlantic. Want of minute accuracy and precision of information, although fatal to any enlarged usefulness from his work, do not hinder it from being light and agreeable reading. Sir Walter Raleigh, Camden, Clarendon, Burnet, and Robertson are the writers on whom he principally dwells. What he writes about them is derived from common authorities, but is dressed up and commented upon in an easy, careless way, which is entirely Mr. Lawrence's own. He promises a continuation. Before he ventures upon it, we should advise him to enlarge the range of his reading upon our literary history. He has a style and pictorial power which might be useful if exercised about subjects which had been carefully studied.

*Lectures on English History and Tragic Poetry, as Illustrated by Shakespeare.* By Henry Reed. (Philadelphia, Parry & M'Millan; London, Trübner & Co.)—Mr. Reed's mind was strongly influenced by English literature, and beyond everything else, by the study of Shakespeare. He turned that study to account in the University of Pennsylvania, where he was a Professor, by initiating his pupils into English history, through the medium of lectures on the historical plays of our great dramatist. The lecturer has gone to his rest; but, after the lapse of thirteen years, his brother has published his Lectures. They evidence a cultivated and reflective mind, and contain much pleasant comment on the universal—the "myriad-minded"—Bard, whose poetry is a link which binds us, not merely to the United States, but to all the civilized nations of the earth. Had the author revised his own work, we cannot doubt that he would have modified many first thoughts which here stand unaltered; but even as they stand they contain much pleasant reading and sound suggestive criticism.

*The World of Insects: a Guide to its Wonders.* By J. W. Douglas.—*Practical Hints respecting Moths and Butterflies.* By Richard Shield. (Van Voorst.)—The first of these is a pleasing and very useful little book, written in a kindly spirit and an amusing style. It is adapted by its scope and plan to residents in every kind of locality, as it instructs how to seek and what to seek for in all the following places:—the house, the garden, the orchard and the fruit-garden, the fields, the hedges and lanes, the fences, the heaths and commons. The following anecdote on an unsavoury subject will be pardoned, at least by our London readers, for its utility,—for where is the favoured dwelling within the bills of mortality, in square or alley, from Belgrave to Whitechapel, into which this pest may not in some unlucky hour be imported? It is given on the authority of Mr. Newman. "Poverty makes one acquainted with strange bed-fellows," and my informant bears willing testimony to the truth of the adage. He had not been prosperous, and had sought shelter in a London boarding-house. Every night he saw cockroaches ascending his bed-curtains,—every morning he

complained to his very respectable landlady, and invariably received the comforting assurance that there was not a "black beetle" in the house. Still he pursued his nocturnal investigations, and he not only saw cockroaches running along the tester of the bed, but, to his great astonishment, he positively observed one of them seize a bug,—and he therefore concluded, and not without some show of reason, that the cockroaches ascended the curtains with this especial object, and that the minor and more odiferous insect is a favourite food of the major one. The following extract from Webster's Narrative of Foster's Voyage corroborates this recent observation.—"Cockroaches, those nuisances to ships, are plentiful at St. Helena; and yet, bad as they are, they are more endurable than bugs. Previous to our arrival here in the Chanticleer, we had suffered great inconvenience from the latter, but the cockroaches no sooner made their appearance than the bugs entirely disappeared; the fact is, the cockroach preys upon them, and leaves no sign or vestige of where they have been; so far it is a most valuable insect."—Mr. Shield's work is also useful in its more restricted object; the plan is, however, altogether different, as it forms a calendar of entomological operations throughout the year, and is limited to the Lepidoptera. The young entomologist will find much in each of these little volumes to interest and instruct him; but that of Mr. Douglas must be acknowledged to be by far the more valuable, and fills up a gap which has long been felt in what may be termed entomological school literature. May we venture to suggest to Mr. Shield, that there is some danger lest the familiar and cheerful style which entomologists are fond of affecting may at times degenerate into flippancy.

*An Essay on Liberty and Slavery.* By A. T. Bledsoe, LL.D. (Trübner & Co.)—The object of Dr. Bledsoe's essay is to show that the institution of slavery is reconcilable with "justice, energy, and truth." He treats the popular notions of liberty and the arguments of the Abolitionists as fallacies, sophisms, and prejudices,—and affirms, upon abstract as well as special grounds, the rights of the Southern slave-owners, and the principles of the Fugitive Slave Law. His book is fierce, virulent, declamatory; containing nothing that is original or impressive.

Mr. J. P. Gassiot, in *The Present Crisis of Administrative Reform*, explains "the situation," appeals against the apathy and scepticism of the public, and avows that, favourable as the opportunity is, "all may be lost for the want of a little energy."—The last pamphlet issued by the Association itself is a digest of the Parliamentary Blue-Book relating to *The Fall of Kars*.—*The Correspondence between the English and American Governments on the Enlistment Question* has been published in a cheap form by Messrs. Low & Son, in England, and officially at Washington.—Another political topic of the day is treated in *Italy*, the writer not being in any sense an Italian, but an advocate of the Prince of Capua.—Subjects of English interest are discussed in Mr. T. J. Arnold's *Letter to Lord Pannure on the Tenure of Office by the Magistrates of the Metropolitan Police Courts*,—in Lord Brougham's *Speech on Life Peerages*,—and in *Our Political Oaths*, which has also a Scottish application.—Some useful information in connexion with public works in India is contained in a *Memorial of the Bombay Association to the Government of India*, in reference to the works carrying on or projected in the Bombay Presidency.—Mr. J. R. McCulloch has reprinted, with enlargements, his *Considerations on Partnerships with Limited Liability*, from the 'Commercial Dictionary,'—and the Rev. William Brock addresses the commercial world from a different point of view in *Mercantile Morality*, a lecture, in which the manners and customs of the City are reflected upon with benevolent severity.—For rancour, an anonymous fragment on the *Conduct of the Bishop of Winchester* (the title in full being too libellous to print) has never been surpassed. The appellant, however, writes under an evident sense of injury.—*The Rights of Indigents in respect to College Foundation*, a letter to Sir John Pakington, by the Rev. D. P. Chase, — *How the Ecclesiastical Courts rob the*

*Public*, by W. D. Bruce,—and *Considerations on the New System of Government Contracts* are among the specialties of the far-extending controversy between the public and its officials.—Social interests are treated, by Mr. J. A. Nichols, in a *Lecture on Strikes*, delivered at Manchester,—in *The Theory and Practice of Life Assurance, with Reference to Canada*, by George Sheppard,—in *The Twelfth Report of the Early Closing Association*,—in *The Second Report of the Association for Promoting Improvements in the Dwellings and Condition of Agricultural Labourers in Scotland*, with a Supplement by Mr. W. Fowler,—in an earnest little essay, by W. B., a workman, on *The Claims of Labour on the Aristocracy*, emanating from a manufacturing district,—in the *Annual Supplement to Willich's Tithes Commutation Tables*, containing the wheat, barley, and oat averages for seven years,—and in *Bread at a Fair Price versus Monopoly and Starvation*, which sets forth an unintelligible array of arguments and figures to prove that bread would be cheapened, through an associative process, by a tax on all kinds of grain.—Mr. J. Douglas, of Cavers, in *Passing Thoughts*, gossips vaguely on France, Britain, the Moors in Spain, and devotional writers in general.—The Baron Corvaja, in a mystical pamphlet called *Perpetual Peace to the Machine*, in a flying sheet, and *The Universal Millennium*, proposes that certain institutions should be started, that a thousand millions of people should subscribe a farthing a day, and that when the 'Millennium' has a sale of ten thousand copies an Universal Committee shall be organized to give practical effect to the principles of "Unity, Trinity, Mutuality, Fatality, Rationality, Divinity."—With this effusion we must rank Mr. Newton Crossland's *Apparitions, a New Theory*,—and in a kindred list *The Telegraph's Answer to Asa Mahan*, by S. B. Britan, of 'The Spiritual Telegraph.'

LIST OF NEW BOOKS.

Acland's Memoir on the Cholera at Oxford, 4to. 12s. 6d.  
Anderson's Pleasures of Home, post 8vo. 4s. 6d.  
Anderson's Lake Nemi, royal 8vo. 30s. 6d.  
Arthur's Tongue of Fire, cr. 8vo. 3s. 6d. 6s.  
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Bard's Adventures on the Mosquito Shore, illus. 8vo. 3s. 6d.  
Bard's Lectures on Clinical Medicine, Paris 5 and 10, 8vo. 5s.  
Bible Hymn-Book, 32mo. 1s. 6d. 6s.  
Blokenshiel's Book of Private Devotions, 5th edit. 8vo. 2s. 6d. 6s.  
Bryon's Military, Naval, and Commercial Interpreter, 7s. 6d. 6s.  
Buller's Practical Director, illus. 4to. 30s. 6d.  
Russett's Signs of the Times, trans. by Miss Winkworth, 8vo. 10s.  
Cheever's Lectures on Life, Genius, and Insanity of Cowper, 3s. 6d.  
Cressy's Journal of Two Visits to the Crimea, 1854-5, 8vo. 7s.  
Cressy's Encyclopedia of Civil Engineering, new ed. with Supp. 6s.  
Cressy's Supplement to Encyclopedia of Civil Engineering, 10s. 6d.  
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Denison's Lectures on Church Building, 2nd edit. post 8vo. 7s. 6d.  
Digby's Lover's Seat, 3 vols. 8vo. 12s. 6d.  
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Hering's Homœopathic Domestic Physician, cr. 8vo. 3s. 6d. 6s.  
Hind's Solutions of Questions in the Arithmetic, 2nd edit. 5s. 6d. 6s.  
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Mast's Pax Pirata, 8vo. 3s. 6d. 6s.  
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Montgomery's Memoirs, by Holland and Everett, Vols. 6 and 7, 6s. 6d.  
Murray's British Classics, Byron's Poetical Works, Vol. 6, 7s. 6d. 6s.  
Newton's (Dr.) Sermons, cr. 8vo. 4s. 6d. 6s.  
Parlour Library, Grant's Phantom Regiment, 8vo. 1s. 6d. 6s.  
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Plato's Apology of Socrates and Critias, by a Graduate, 3s. 6d. 6s.  
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Porter's Life in the Trenches before Sebastopol, 8vo. 5s. 6d. 6s.  
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Railway Library, 'Marryat's Mr. Midshipman Easy,' 1s. 6d. 6s.  
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Walker's God Revealed in the Process of Creation, 3rd edit. 2s. 6d. 6s.  
Webster's English Dictionary, by Goddard, new edit. 3s. 6d. 6s.  
West's Lectures on Diseases of Women, Part 1, the Uterus, 10s. 6d. 6s.  
What is Truth? 2nd edit. post 8vo. 5s. 6d. 6s.  
Wornum's Analysis of Ornament, royal 8vo. 8s. 6d. 6s.

[ADVERTISEMENT].—KENT MUTUAL LIFE ASSURANCE SOCIETY, Queen Street Place, New Cannon Street; and 39, St. James's Street, London.—THE ANNUAL GENERAL MEETING of this SOCIETY was held at the LONDON TAVERN, on the 6th inst., and was very nume-

rously and influentially attended. Mr. J. T. King, the Chairman, took the chair; and a Report, from which the following are extracts, was read and unanimously adopted:—

"*New Business*, 1855-56.—351 New Policies having been issued in the year this day ended, representing New Premiums amounting to 6,401  $\text{fr.}$  10 $\text{c.}$ , and the gross Premiums being thus increased to the large sum of 24,551  $\text{fr.}$  14 $\text{s.}$  11 $\text{d.}$ , your Directors do not hesitate to anticipate that you will join in their gratification at such a result. The New Business of the past year exceeds considerably even the very satisfactory result attained in the previous year; and the year now closed has, in every view, been by far the most successful which the Society has yet experienced."—"The Directors have, at the same time, distinctly to state that, instead of relaxing in their care as to the reception of Members, they and their Medical Officers have, on the contrary, given their most earnest attention to all the circumstances of every proposal—and they conceive that this is evident from the circumstance of so many Proposals having been declined."—"Further Proposals, to a large amount, are still awaiting payment."

"The following Tabular Statement exhibits the progressive advance of your Society's Business:—

Year.	Number of New Policies issued.	Premiums on New Policies.	Amounts Assured by New Policies.	Amounts proposed for Assurance.
		£. s. d.	£. s. d.	£. s. d.
1850-51	203	2,217 2 2	65,090 5 6	65,732 11 5
1851-52	137	1,529 15 9	30,749 5 6	40,106 9 0
1852-53	197	2,267 4 7	69,518 6 0	112,369 3 0
1853-54	271	2,563 5 3	104,535 8 10	198,530 8 2
1854-55	229	2,105 19 5	178,866 0 0	290,399 8 1
1855-56	351	6,401 4 10	165,995 2 3	329,638 1 5
Total ....	1,818	24,551 14 11	686,374 16 7	1,047,585 17 1

"*Balance Sheet*.—The Yearly Statements of Receipt and Expenditure up to the 25th of March last, and of the Assets and Liabilities as at that date, duly framed and audited, are laid before you, exhibiting transactions of a very large extent, and showing Assets amounting to 49,404  $\text{fr.}$  5 $\text{c.}$ "—"Assets and Liabilities.—The Assets and Liabilities have been valued most scrupulously, and a much larger amount of realized Assets is in hand than is actually necessary for the discharge of claims, without anticipating the Profits of the future; and this after the payment of every preliminary expense in establishing the society, without the aid of Proprietors' Capital, and the consequent detraction on that head from profits, which in this society, are exclusively the property of the members."

The retiring Directors and Auditors were re-elected, and votes of thanks were enthusiastically tendered to the Medical Officers, the Actuary (Mr. Hillman), and the Manager (Mr. Cumming), and the chairman for his conduct in the Chair.

In the evening the Directors entertained a party of the supporters of the Society at the tavern, which was honoured by the presence, among others, of Sir James Duke, Bart. M.P., Lieut-General Sir John Burgoyne, Bart. G.C.B., General Wyld, C.B., Thomas Critchley, Esq., William Ferguson, Esq. F.R.S. F.R.S.E., Dr. James Bird, Richard Till, Esq., A. R. Cutbill, Esq., Captain Macgrigor, Rev. Dr. Macguire, &c. &c. The entire course of the proceedings was most harmonious and gratifying, and promised well for the future operations of the Society.

#### LITERARY FUND SOCIETIES IN PARIS AND LONDON.

A royal Duke presided over the great Lords and fine gentlemen who met on Wednesday last at the Freemasons' Hall to grace with a passing smile the professors of literature. Nothing need be said against the feast—as a feast. The wines, we assume, were excellent, the fruits perfect. The speeches were—human. But when the speaker is a royal personage it is easy to be pleased. After an agreeable dinner, sweetened by courtesy and condescension, it is doubly delightful to listen to the old tale of poverty and genius, learning and want,—to have the past story of struggling power recalled to mind in the pauses of the music,—to be shown once more, as the bottle passes round the board, the figures of Massinger in a jail, Johnson on a bulk head, and Savage hungry in the midnight street,—to hear of Otway's crust and Chatterton's garret, when the glasses have ceased ringing,—and in the intervals of cheers and laughter to dwell on the hard life, the aspiration, and the despair of our present Johnsons and Chattertons, if there be any such men amongst us, and think how warmly they will be comforted by the morrow's report of so much eloquence and so much sympathy.

As attention is drawn once more to the doings of the London Literary Fund Society, we may perform a useful task in offering some account of the operations of the *Société des Gens de Lettres* of Paris. It presents a very humble front beside the portly outline to be seen in Russell Street, Bloomsbury Square. It deals with francs while the Literary Fund deals with pounds. But it does its work simply and thoroughly. It offers gratuitous medical advice to obscure and unfortunate members of the craft, and is content with a second-

floor in the Rue de Bondy, while its neighbour's Secretary enjoys a salary equal to its whole income for charitable purposes. Still the *Société des Gens de Lettres* occupies in the literary world of France a position to which the Literary Fund of England can make no claim, and to which indeed it has never aspired. The French Society is a working body, governed by literary men, for the advantage and help of their craft. Its means seem limited, at least to the English imagination; but when placed beside those of other learned Societies of France, they assume a respectable appearance. The learned Societies of Paris, with the exception of the Institute and the Academy of Medicine (both of which are supported by the State), are said to average an income of 125 $\text{l.}$ , while the 135 learned Societies of the provinces enjoy respectively an average income of 67 $\text{l.}$  And this income, it should be remarked, includes grants from the Government. In 1850, it was estimated that the members of all the learned Societies of provincial France did not subscribe much more than 4,000 $\text{l.}$  to the support of their 135 centres of intellectual activity. These figures show that in France the income of the *Société des Gens de Lettres*, slight as it seems to us, is sufficient to give it place as a successful institution.

Founded in 1838, by M. Louis Desnoyers, its immediate object was to protect the rights of *feuilletonistes* from the depredations of the provincial journals. For this purpose a machinery very closely resembling that of our Dramatic Authors' Society was arranged. Agents were established throughout France to watch the provincial papers, and enforce the rights of members, whose *feuilletons* were reprinted. For this service, and the recovery of the money due for reproduction, a percentage was levied by the central agent,—the balance being handed over to the author. This percentage included a certain sum for the agent, and a sum due to the reserve fund of the Society. This useful machinery was made the basis of an organization for the protection and elevation of the literary profession in France. Governed by a committee of twenty-four literary men, elected annually, the Society has prospered. Every successive year, since its foundation, has found it advancing in fuller usefulness. Now it is occupied with the representation of literature in the National Assembly;—now it urges upon its Government the imitation of the English postal arrangement, by which books may be cheaply sent abroad;—now it prepares careful statements on literary piracy for the Government;—now it petitions the Ministry of the Interior to modify the stamp laws;—and now, in committee with the Societies of Artists, Dramatic Authors, and Inventors, it prepares statements calculated to force upon the Government the question of international copyright. These are useful activities; they are, let it be observed, the activities of simple literary men. Let us, in proof of this, glance at random along one of the committee lists—that for 1850, for instance. We find the founder, Louis Desnoyers, still president. The vice-presidents are Francis Wey and Achille Comte. The honorary presidents are MM. de Salvandy, Victor Hugo, and Baron Taylor. The secretaries are Eugène de Mirecourt, Félix Deriège, and Alphonse de Calonne. The reporters are Leo Lespès and Auguste Vitu. The questors are the Marquis de Varennes and Emmanuel Gonzales; and the keeper of the archives is Molé Gentilhomme. In the lists of old committees the prominent names are De Balzac, Alexandre Dumas, Jules A. David, Paul Féval, Léon Gozlan, Granier de Cassagnac, Louis Lurme, Lamennais, Michel Masson, Paul de Musset, Desiré Nisard, Roger de Beauvoir, Louis Reybaud, Alphonse Royer, Eugène Sue, Frédéric Soulié, Augustin Thierry, Louis Viardot, G. O. Villmain. These are the men who, since 1838, have governed the *Société des Gens de Lettres*; and in critical times have been enabled, with the collective strength of its members, to do good to the cause of literature in France. Thus, when a commission of the National Assembly was about to peril the existence of the *Conservatoire de Musique*, the *Ecole des Beaux Arts*, and the *Bibliothèque* and *Ecole des Chartes*, by withdrawing the

aid of the State from these institutions, the vigorous remonstrances of the Society availed to prevent the "blind economy." We may now turn to the financial aspect of the Society.

The origin of the *Société des Gens de Lettres*, under the auspices of M. Louis Desnoyers, was a very humble one. In the modest rooms, in the Rue de Bondy, upon the very green baize which now covers the little committee table, Baron Taylor, having called a number of literary men together, laid a 1,000-franc bank-note, and told them it was his beginning of a literary fund. It would buy an income of fifty francs in the funds. He called upon all who could afford help to add to this very modest beginning. Some gave twenty, some fifty, and some one hundred francs; while others, measuring their gift by their means, deposited ten sous. Let us add, that the Duke de Luyne sent 500 francs, and has subsequently been a munificent contributor. And thus the beginning of that fund, for charitable purposes, was raised, which now realizes in Government stock 4,000 francs per annum. This sum, it should be observed, is kept apart from the business account of the Society; and, judging from former accounts now before us, is entirely expended in giving help to literary men, their widows, or their orphans. Thus, in 1850, when the charitable fund of the Society, invested in Government stock, produced only 2,800 francs per annum, we find the help extended to members in distress set down at 3,895 francs 75 centimes. In this year forty-one applicants were relieved. One case was that of a poor, broken-down writer, whom the Committee found in the *Hôtel-Dieu*, and whom they removed to a private house when he recovered. It was at the special request of the grateful member that his name was afterwards inserted in the Society's Report as having received this fraternal attention. Again, the Society has upon its books a long list of medical gentlemen, whose sympathies in favour of the cause have led them to put their names down as the gratuitous doctors of the institution.

Turning to its expenditure, we find that the central agent of the Society is paid by the levy of 10 per cent., which he is entitled to make on all the sums he collects. The expenses are covered by a further 30 per cent., deducted from the money collected for reprints. In the *Société des Gens de Lettres* we see the expenses of two distinct associations,—the joint amount of which is not more than 500 $\text{l.}$  per annum,—the admirable part of the arrangement being, that the only deduction made from the money given or subscribed to the charitable fund is 10 per cent. The rest of the expenses are paid out of the receipts from the commercial part of the Society. Thus, the popular authors of France, while they keep up a most useful organization for the recovery of money due to them for the republication of their works, are enabled to watch over the property confided to their care for the alleviation of distress among their unfortunate brethren. But our neighbours appear to excel in these kind of organizations. They meet in two little rooms on a second-floor in the Rue de Bondy, to deliberate on matters concerning the welfare of men of letters; and when they have ended their conference they give place to their friends, the Dramatic Authors, who assemble about the same green baize under M. Scribe. Indeed, no less than six associations of intellectual men meet, and transact their business regularly in this second-floor of the Rue de Bondy, under the general supervision of their enthusiastic President, Baron C. Taylor. The rooms are small,—but the walls are covered with books, and ornamented with busts. Now and then a Committee consisting of Members representing the six Societies meet in solemn conclave, to deliberate on some important question that affects the position of all men who live by intellectual activity. It is beyond our immediate purpose to describe the operations of the Dramatic Authors' Society (which boastfully traces its origin to Beaumarchais, and which is now, in conjunction with the Archbishop of Paris, supporting Corneille's grandchild in a convent); nor can we enter, for the present, into the details of Baron Taylor's Societies for the good of Actors, Musi-



cians, Painters, Sculptors, Engravers, Inventors and Industrial Artists. We may simply state that these Societies, collectively, possess an independent income of 80,000 francs derived from their investments in the funds. Although counting, with the exception of the Dramatic Authors, but a few years of existence, they have distributed among necessitous members no less than 40,000*l*. They represent, collectively, 18,091 members devoted to intellectual pursuits in Paris; of whom 485 belong to the *Société des Gens de Lettres*; and 700 to the Dramatic Authors' and Musical Composers' Society. We may return to this subject—tempted by the story and the organization of the French Dramatists and Artists. But we have, we trust, written enough to show that literary men and artists may reasonably hope to govern their own institutions,—and to be independent of after-dinner liberalities. True, the *Société des Gens de Lettres* and kindred associations indulge occasionally in *fêtes* and spectacles, from which they derive notable additions to their funds. Three weeks ago there was a religious service in the church of St. Eustache, performed by the best chorus in Paris, aided by the Music of the *Guides*, in support of these Societies; and the *fête* once given at Asnières by the Societies, where the various talents of the members were brought into profitable account, may possibly still linger in the memory of a few readers—while hundreds remember the very piquant actors' and actresses' balls at the Jardin d'Hiver. All these *fêtes* and performances are given to swell the investments of these most praiseworthy associations; and many poor actresses, many disabled literary men, many discouraged artists, owe the little comfort they now enjoy to the liberality with which the French people always patronize pleasures that are sweetened by a sense of gracious charity.

## SIR WILLIAM HAMILTON.

This distinguished metaphysician died on Tuesday last, at Edinburgh, of congestion of the brain. For about twelve years he had been a sufferer from paralysis, which did not affect his mental activity, and did not prevent, though it impeded, his exertions as a lecturer. He was educated at Oxford, and for many years held the Chair of Logic and Metaphysics in the University of Edinburgh. He was a descendant of one of the sternest of the heroes of Bothwell Bridge, and a Scottish herald would designate him as Sir William Hamilton, Baronet, of Preston. But to the educated world he will be known by thousands who care nothing for his ancestry, as the most learned man of his time, and one of the most acute in the profound branch of inquiry which it was his delight to follow.

In this particular, indeed, it would be very difficult to imagine any method by which it could be proved that he ever had a superior in his own sort of erudition, in any age or in any country. In modern times, deep knowledge of the previous history of their pursuit has not been the characteristic of metaphysicians; certainly not of the Scotch school. And if there be any one of olden time who could compare with Sir W. Hamilton, it must be remembered that the learning of the departed Professor embraced all that was known to his ancient competitor, and all that has been written since. Its mass and its minuteness is beyond description; and it extended from before Aristotle down to the last German who has attempted to fathom the distinction between *ego* and *non-ego*. Men of such all-absorbing capacity generally become mere indexes: but Sir W. Hamilton preserved his individuality, and was able to exhibit in his writings the freshness of an inquirer whose mind has never been satiated by borrowed learning.

His publications were for a long time confined to articles in the *Edinburgh Review*,—but they were articles which stood out by themselves, and were cited as separate works. His edition of Reid, the additions made to the separate publications of the articles just mentioned, and the addition to Stewart, which he has not lived to finish, are of his later life and confirmed

reputation:—the steps of his ladder are all in the *Edinburgh Review*. It is said that he has left his lectures complete, and a great mass of other writing. It will be a disgrace to Edinburgh if there be any failure with respect to these remains.

Sir William Hamilton had a very peculiar mind—a certain element connected with quantity seemed to be absent. His great study lay in the laws of thought,—but he absolutely declared war against an important and fundamental instrument of the thinking faculty. The reader of one of his celebrated articles wonders whether or no it was intended to lead him to the conclusion that the very possibility of mathematics is a blot on the face of the universe, and a mistake in the arrangement of things. In this curious article, and in parts of others, we have a mind of unusual strength tasking all its power, and with complete success, to make its own defects as conspicuous as its excellencies.

Sir William Hamilton was a soldier of controversy, and often on actual service. On the question of the secession,—on the rights of his chair,—on the principles of logic and mathematics,—on the institutions in the Universities,—on the character of Luther, and on various other subjects, he fought, like the Perth armourer, for his own hand. His comments are sometimes decisive, always acute, never feeble or common place;—posterity must decide whether they were always fair. His strength of conclusion in debate—and his writings, even when no opponent was in question, have not seldom a controversial air—will often require that the reader should decide for himself whether the assertion before him is a blow of the armourer's hammer in his lawful calling, or a blow of the armourer's sword on the body of his enemy. The same thing may be said of many writers; but there are few of whom it is so well worth the saying.

The combative element was too strong in his disposition to allow him to be generally popular; but his private worth made him respected, and in his own circle he was beloved. To the University in which he taught, the loss of so world-wide a reputation will be very great:—he was in himself enough to give such an institution a place in the republic of letters. The Author of 'Headlong Hall' says that to call Edinburgh the 'modern Athens' is an insult to every man who has a Sophocles in his library. To those who cannot assent to this, or who have not a Sophocles, there is no question who must be set down for the part of Aristotle.

TROUGHTON & SIMMS *versus* SIR JAMES SOUTH.

Sir James South has communicated to us through his solicitor, that in stating the award was against him, *with costs*, we were inaccurate, inasmuch as both sides were left by the arbitrator to pay their own costs of reference, so that Sir James had only to pay the costs of the action. We give the note, as we receive it, in all its solemn formality.—

Covent Garden, May 1, 1856.

"In your review of Sir James South's letter to the Fellows of the Royal, and the Royal Astronomical Societies, it is stated that 'the Court referred this cause to Mr. (late Justice) Maule, who, after years of evidence and inspection, awarded the whole claim against Sir James South with costs.' This statement is inaccurate. The cause was referred on the recommendation of the Judge and by mutual consent of the respective solicitors to Mr. Maule, the terms of reference directing that the costs of the cause should abide the event—the costs of the reference being left to the discretion of the arbitrator. The result was that Mr. Maule, by his award, decided that the amount claimed by the plaintiff should be paid; but that each party should pay his own costs of the reference. Whereupon Sir James paid the costs of the action up to the date of the reference, which would have been the case if the referee had awarded only 40*s*.; but he paid no portion of the plaintiff's costs of the reference. Had the arbitrator considered the case set up by Sir James to have been a vexatious or unjustifiable defence he would certainly have required him to pay the costs of the reference.

"We are, &c., Few & Co."

The immediate motive of this communication seems to be contained in the last sentence. This we believe to be true of a defence frivolous and vexatious to the legal mind: but the moral sense might be much offended by the character of a defence without an arbitrator thinking it right to give costs of reference to the plaintiff in an arbitration agreed to by both parties on account of the unfitness of the case for a jury. But this is new matter. We gave no opinion on the merits of the case either way; our review only entered as the principal cause of that hatred which inclined Sir James South to charge his defeating opponent, Mr. Sheepshanks, with an attempt at subornation of perjury, by the production of an alleged conversation held thirty years ago, of which he himself, a defeated opponent, was the only evidence, and which was never stated in public, though most tempting opportunities were frequent, until long after the death of the other party to the conversation. It was not judicious to compel us to repeat this.

We knew that the costs of reference were divided, but we were obliged to condense; and in so doing we omitted details on both sides. For instance, we omitted a matter relative to these very damages which would have been highly illustrative of our assertion that the unworthy charge made against Mr. Sheepshanks must have been mere revenge. Sir James South shut his observatory door on Messrs. Troughton & Simms before the instrument was completed, and offered no more than payment of money out of pocket, on condition they should begin again upon a new plan. The instrument, therefore, was finished by the arbitrator's direction, and the arbitrator permitted certain additions, suggested by Mr. Sheepshanks, on the condition that these additions should not be paid for unless success attended them. And they were paid for under the award: that is, the arbitrator held them to have succeeded. The reader should understand that this was the first attempt to mount so large an object glass *equatorially*; and the real point at issue was not money, but scientific character.

## OUR WEEKLY GOSSIP.

Astronomers will be glad to hear that the Admiralty has sanctioned the grant of 500*l*. to defray the expenses of an Astronomical Expedition to the Peak of Teneriffe, to be undertaken by Professor Smyth, of Edinburgh. The Admiralty has applied to the Council of the Royal Society for scientific suggestions relative to the proposed Expedition.

The Government, we understand, is busy with the plan of a National Portrait Gallery. But the scheme is less easy than it seemed; and is made more difficult by the absence of any intelligible outline. Earl Stanhope himself appears as far at sea as any of us. How are we to understand his hint at the Academy dinner, that every member of the Royal Academy should contribute his own portrait? Has Lord Stanhope forgotten that the National Portrait Gallery is to be reserved for historic men; and that time is to judge their fame, and pronounce upon their eligibility? These pleasant dinners confuse the memory. How can a gentleman be asked to contribute his portrait, if the portrait is to wait thirty years after his death before its claim to admittance can be considered? Such contributions are very well in a mere academy, like St. Luke's, at Florence, where the portrait of every member is preserved of right; but a National Portrait Gallery is another thing. Not five members of the Academy in every generation will exercise a permanent influence in their own sphere. Even these five may occupy a space in the history of Art without establishing a claim to space in the history of England. How many members of the Academy of St. Luke could be mentioned in any reasonable history of Tuscany?

On Wednesday evening, Lord Ellesmere, Vice-President of the Royal Geographical Society, received the Fellows of the Society and the chief literary and artistic celebrities in London in the spacious galleries of Bridgewater House. Some very beautiful fragments from Pompeii lay on the tables; which also contained a series of drawings of scenes in the Crimea, taken before the invasion,



—the new Geological maps prepared by Sir Roderick I. Murchison,—and a remarkably fine map of the Island of Madeira. But the great attraction was the Gallery itself, and its precious contents. The renewed activity of the State in the purchase of pictures leads to renewed comparisons and discussions; and for such an intellectual exercise there are few places so appropriate as the great Gallery at Bridgewater House.

We may remind our readers that the Bishop of Oxford will preach the Fairchild Lecture on Tuesday next, at the church of St. Leonard's, Shoreditch. The subject of the lecture, in accordance with the trust exercised by the Royal Society, is 'On the Wonderful Works of God in the Creation; or, on the Certainty of the Resurrection of the Dead, proved by certain Changes of the Animal and Vegetable Parts of the Creation.'

Mr. Wyld has added a Gallery of the East to the many attractions of the Great Globe. This new department contains a series of illustrations of the arms, costumes, and ethnology of the races living between Bulgaria and Afghanistan,—and therefore carries the imagination of the reader over the vast and picturesque region which divides the Austrian empire from the frontier of British India.

Mr. Mayall has opened a new Exhibition of photographic pictures in Regent Street, adjoining his Gallery at the corner of Argyll Place. It includes photographic pictures of Her Majesty's Ministers, various literary celebrities, Crimean heroes, parliamentary orators, and other public personages.

Mr. Burford has opened a new panorama—one of those colossal views of capital cities of which he possesses the pictorial monopoly. The city selected for representation is St. Petersburg,—a good and timely subject; less brilliant and showy than the Paris or the Vienna,—less dream-like and beautiful than the Constantinople,—yet possessing enough of architectural splendour, of variety in form and landscape, to make it worthy of the artist's brush.

A Report from the Director and Secretary of the Camden Society exhibits the continued usefulness of this well-conducted printing society. The accounts show a balance in hand of 327l. 14s. 3d., besides a few outstanding claims. As the Report says,—

"The publications during the past year have been:—  
"Charles I. in 1646. Letters of King Charles the First to Queen Henrietta Maria. Now first printed from a MS. in the possession of Joseph C. Whitton, Esq. Edited by John Bruce, Esq., Director Camb. Soc." But for the Camden Society, aided by the friendly assistance of *Notes and Queries*, the MS. of these letters might have remained unpublished in the possession of the gentleman to whom it belongs, and to whose liberality in permitting its publication the Society is greatly indebted.—"An English Chronicle of the Reigns of Richard II., Henry IV., Henry V., and Henry VI., written before the year 1471. Edited by the Rev. John Silvester Davies, M.A. of Pembroke College, Oxford." This addition to our national Chronicles will no doubt be received with great satisfaction by the members. In this instance, also, the Society is indebted to the liberality of the owner of the MS. for its publication; and that gentleman has an additional claim to their thanks, in having superintended the work through the press.—The third publication for the year will be—"Extent of the Estates of the Hospitalers in England. Taken under the direction of Prior Philip de Thame, A.D. 1338; from the Original in the Public Library at Malta. Edited by the Rev. Lambert B. Larking, M.A. This has been delayed by the receipt of some fresh documents from Malta, discovered there by the research and industry of Dr. Vella and Mr. Winthrop, and kindly communicated by them to the Editor.

—Three works have been added to the list of suggested publications—

1. A Catalogue of the Library of St. Augustine, York, from the Original MS. in the Library of Trinity College, Dublin. To be edited by the Rev. James Henthorn Todd, D.D. &c.—2. Compositions for not receiving the Honour of Knighthood, tempore Henry VIII., Elizabeth, James I. and Charles I.—3. A Collection of Papers connected with the Proceedings of the Two Parliaments in 1640. From the Surrenden MSS. To be edited by the Rev. Lambert B. Larking, M.A.

—'The Diary of Narcissus Luttrell' had been proposed by the Society; and the Delegates of the Clarendon Press, who are doing themselves credit by their selection of works for print or reprint, have taken this 'Diary' in hand.

A part of Mr. Halliwell's collection of works illustrative of the Shakspearian literature is announced for sale. The catalogue contains many pieces which are curious, and some which are new.

Some of the good things in the sale of Autographs last week, at the rooms of Messrs. Puttick & Simpson, brought good prices. Among the English autographs of note, we may name a signature of Edward the Fourth, 10l.,—a letter from Elizabeth to Henri the Third, 14l.,—a letter from Henry the Seventh to Philip King of Castile, 12l. 15s.,—autographs of Mary Queen of Scots and Francis the Second, 14l.,—a letter from Wolsey to Margaret of Austria, 24l.,—from the same to the same, 12l.,—an autograph of Richard the Third, 35l.,—autographs of Nelson and Wellington, 10l. 10s.,—some original Dodwell Correspondence, 34l. Among the French lots, we notice the Livre des Entrées de Prisonniers au Château de la Bastille, brought 4l. 14s.,—twenty-two letters from Somponne de Bellière, 5l. 10s.,—a Précis de l'Histoire du Duché de Bourgogne, of the sixteenth century, 11l. 10s.,—an Inventaire de Joyaux de feu Charles VI., 13l.,—a Statement of the Sums paid to Thomas Duke of Clarence and others for the Ransom of Charles Duke of Orleans, captured at Agincourt, 7l.,—divers manuscripts of Pierre Dupuis, supposed to have been written by order of Richelieu, 29l.,—Cartels or Challenges of the Seneschals of Hainault to Henry the Fourth, King of England, and others, to engage in tournament, 14l. 5s.,—Armorial de la France, 20l. 10s.,—the Mandate addressed by Joan of Arc to the Duke of Bedford, charging him to raise the Siege of Orleans, 6l.,—the autograph 'Memoirs' of Madame de Montpensier, 10l. 10s.,—a Projet d'une Descende en Angleterre pour l'année 1779, 6l. 15s.,—the heraldic manuscript of the 'Table Ronde', 90l.,—the registry of receipts and disbursements of the Collegiate Church of Vernon, in Normandy, 1432—1489, 11l. 10s.

A Correspondent requests us to state that the rejection of Mr. Ewart's Act in Marylebone last week may be attributed to the want of forethought, in not sending a circular to every ratepayer in the parish, explaining the Act, and mentioning that a farthing in the pound was all that would be asked. He also says the place of meeting was objectionable,—that, instead of the *Workhouse*, the Court-house should have been the place appointed for the meeting. In this he is obviously right. We also think the ratepayers should have been summoned to meet and discuss the subject in the morning, and not in the evening.

Dr. Clemens, of Frankfort, publishes, in the *Frankfurter Conversationsblatt*, two poems by Napoleon Bonaparte, which were communicated to him (Dr. Clemens) by M. Leonard Casella, a gentleman well versed in the literatures of France and Italy. We are not told, however, how M. Casella got possession of them, and upon what evidence he bases their authenticity. One of the poems dates from the year 1782, and is a fable in the style of Lafontaine; the other (written at Marseilles, when its author was still a lieutenant of Artillery) is in praise of Madame St. Hubert, the tragic actress, who then shone in the part of Dido. The verses, spiced and elegant enough, run as follows:—

Romains, qui vous vantez d'une illustre origine,  
Voyez d'où dépendit votre empire naissant,  
Didon n'eut pas d'attraits assez puissants  
Pour arrêter la fuite, où son sang se voit obstiner.  
Mais si l'autre Didon, ornement de ces lieux,  
Eût été reine de Carthage,  
Il eût, pour la servir, abandonné ses dieux;  
Et votre beau pays serait encor sauvage.

The Imperial mathematician, P. Fabricius, of Vienna, published, in 1556, a treatise (written in German) on his observations of the large comet which appeared in that year, and which, by some astronomers, is expected again in 1856. This treatise—mentioned by various old bibliographers, but sought for in vain ever since—has now at last been discovered by Herr von Littrow, Director of the Imperial Observatory at Vienna, who, besides, has found a Latin pamphlet by P. Fabricius on the same subject, containing even more minute information than the German treatise above-mentioned. At the same time, Herr von Littrow professes to have been led to a third hitherto quite unknown source, the observations of the astronomer Heller, of Nuremberg,—still more valuable and important, to his belief, than the writings of P.

Fabricius. We may look forward, then, from the pen of Herr von Littrow, to interesting communications referring to the comet of 1556, and the possibility of its re-appearance in this year.

The works of Schelling, the German philosopher, are to appear, for the first time, in a collected form. The publication is entrusted to a number of *savans*. About one-sixth of the matter to be given in this edition has never been published before. The first volume (beginning with the unprinted writings) has just left the press. It contains the 'Einleitung in die Philosophie der Mythologie.'

The *Frankfurter Museum* brings a report on the publication of the posthumous works of Heinrich Heine, intermixed with capital remarks and anecdotes of the late poet. Heine's 'Literary Remains' will be edited, according to his own wish, by his friend and relative, Dr. Christiani,—the same whom, many years ago, he celebrated in one of his most witty little poems as the "Mirabeau der Lüneburger Haide." It was always Heine's wish that his works should be published after his death with as little alteration as possible. He himself has pointed out only three poems which are to be omitted in a future edition of his works. One of these is the wicked cyclus, 'Lobgesänge auf König Ludwig,' printed, in 1844, in the *Deutsch-Französische Jahrbücher*; another, that most harmless, though, at the same time, irresistibly ludicrous, 'Song of Praise' to Meyerbeer, the musical composer, of which, as it defies translation, we subjoin the first stanza in German for the benefit our readers:—

Heil dem Meister, der uns theuer;  
Heil dem grossen Bärenmeyer;  
Heil dem grossen Meyerbeer,  
Der nach Nothen lang uns schwer,  
Der nach langen Schwernnothen  
Uns geboren der Propheten!

—Heine liked to relate the following little incident:—Returning home, one evening, from his *cabinet de lecture*, and ascending to his lodgings, Faubourg Poissonnière, *au quatrième*, he was met on the landing-place by his wife, who told him, in a tone of reproach, that a very old gentleman had called, and that she had been so sorry for him, because of his having climbed up so high to no purpose. Heine looked at the old gentleman's card, "Be easy about that, my child," he said: "this gentleman has ascended more formidable heights than those of our lodgings!" It was the card of Alexander von Humboldt.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS IS NOW OPEN.—Admission (from Eight till Seven o'clock, one Shilling; Catalogues, one Shilling.)  
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-SECOND ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East (close to Trafalgar Square), from Nine till dusk.—Admission, 1s.; Season Tickets, 5s. each.  
JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTY-SECOND ANNUAL EXHIBITION OF THIS SOCIETY IS NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from Nine till dusk.—Admission, 1s.; Season Tickets, 5s. each.  
JANES FAIRLEY, Secretary.

THIRD ANNUAL EXHIBITION OF PAINTINGS BY MODERN ARTISTS OF THE FRENCH SCHOOL IS NOW OPEN to the Public at the Gallery, 121, Pall Mall.—Admission, 1s.; Catalogues, 6d.  
B. FRODSHAM, Secretary.

ORIENTAL GALLERY.—GREAT GLOBE, Leicester Square.—EXTENSIVE ADDITIONS.—The Arms, Dresses, and Ethnological Illustrations of the Manners and Customs of the East.—The Pictorial and Dioramic TOUR OF EUROPE, from ESTABLISHED TO THE CRIMEA, and BACK.—The Model of the Earth, the Siege of Sebastopol, Cronstadt, the Baltic, and Swaborg, with Illustrative Lectures. Open from 10 A.M. to 10 P.M.—Admission to the whole building, 1s.; Children and Schools half-price.

Dr. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—OPEN for Gentlemen only, from 10 till 12. Containing upwards of 1,000 Models and Preparations, illustrating every part of the Human Frame in Health and Disease, the Races of Men, &c. Lectures delivered at 12, 3, 4, and half-past 7, by Dr. G. SEXTON; and a new and highly-interesting Series of Lectures is now in course of delivery by Dr. KAHN, at half-past 8 every Evening.—Admission, one Shilling.

ROYAL POLYTECHNIC.—Patron, H.R.H. PRINCE ALBERT.—WHITSUNTIDE HOLIDAYS. A New and Grand Series of FORTY MAGNIFICENT DIORAMATIC PICTURES, illustrating BUNYAN'S PILGRIM'S PROGRESS, with appropriate MUSIC from Mendelssohn, Spohr, Haydn, and Handel; and Descriptive Lectures by the Rev. J. B. BAILEY, New Lectures by J. H. PERRY, Esq., on THE NOON CONTROVERSY, and other Scientific Subjects.—The Historical Entertainment of KENILWORTH, with New and Beautiful Dioramic Effects, and Description by F. LEXER HONOR. ESQ.—GRAPHIC PICTURES of the total DESTRUCTION OF COVENT GARDEN THEATRE.—Engagement of G. BARKER, Esq., for Lectures on MUSIC, and of MADEMOISELLE MURDIE and HARRI ZIMON for Performances on the Clither and the Emmelynka.—New and very Large Model of SEBASTOPOL, showing the Attack and Defence, and mounting 2000 cannons and mortars.—Lectures by Mr. WILDE on the New Metal, ALUMINIUM, and on Herr Paul Fritsch's New Process of GALVANOGRAPHY, or Printing by Light and Electricity.—Admission to the whole, 1s.; Children and Schools, half-price.

## SCIENTIFIC

## SOCIETIES.

**GEOGRAPHICAL.**—April 28.—Admiral F. W. Beechey, President, in the chair.—Mr. J. Berry, Rev. A. Clive, Lieut. C. A. C. De Crespigny, R.N., the Chevalier A. Duprat, Mr. W. Ferguson, Mr. A. L. Halloran, R.N., Mr. A. R. Johnston, Mr. C. Lee, Dr. Macpherson, Mr. F. North, and Mr. J. H. Worthington, were elected Fellows.—'Reasons for doubting the Existence of an Arctic Current extending from Southern Greenland towards the Banks of Newfoundland,' by Commodore C. Irmingier, of the Royal Danish Navy.—'Note on the Bonin Islands,' by Capt. M. Quin, R.N.—'On the Connexion between the Atlantic and Pacific Oceans, *via* the Atrato and Truando Rivers,' by Mr. F. M. Kelley, of New York.

**SOCIETY OF ANTIQUARIES.**—May 1.—E. Hawkins, Esq., V.P., in the chair.—Messrs. J. J. Forrester (Baron de Forrester, of Oporto), J. Beldam, and E. Oldfield, were elected Fellows.—The Rev. J. Webb concluded his notice of the Diary of a Worcestershire Lady in the Seventeenth Century. The original MS. was exhibited by Sir T. Waddington.

**SOCIETY OF ARTS.**—May 7.—J. Thwaites, Esq., in the chair.—The following gentlemen were elected Members:—Messrs. J. B. Davies, T. Dunn, T. England, B. Edgington, Lieut. F. H. Hamier, Capt. J. Harvey, R.N., A. N. Neblett, T. Sharer, G. Warren and G. Wilkinson.—'Fires, the best means of preventing and arresting them, with a few Words on Fire-proof Structures,' by Mr. Braidwood.

**ROYAL INSTITUTION.**—Annual Meeting.—May 1.—The Duke of Northumberland, K.G., President, in the chair.—The Annual Report of the Committee of Visitors was read and adopted. It states that the account of expenditure for 1855 has been duly examined, and the several items thereof compared with the vouchers, and that the receipts continue in a satisfactory state, the annual contributions being equal to those of 1854, and superior to any former year; while the compositions received from members in lieu of future annual payments have been above the average number. The surplus income beyond the expenditure has enabled the managers to invest 600*l.* in the purchase of stock, besides the usual additions to the accumulating funds of the Institution; and the property of the Royal Institution, including the house and furniture, the library, &c., and the sums invested in the public funds, now amounts to about 50,000*l.* The presence of His Royal Highness Prince Albert on several occasions, and of the Prince of Wales and Prince Alfred at the whole of the juvenile course of 1855-56, was adverted to. A list of books presented accompanies the Report, amounting in number to 300 volumes, and making a total, with those purchased by the managers and patrons, of 743 volumes (including periodicals) added to the library in the year.—The following officers were elected for the ensuing year:—*President*, the Duke of Northumberland, K.G.; *Treasurer*, W. Pole, Esq.; *Secretary*, Rev. J. Barlow; *Managers*, W. H. Blaauw; Sir B. C. Brodie, Bart.; T. Davidson, W. De la Rue, G. Dodd, Sir C. Fellows, W. R. Grove, Lieut.-Col. F. V. Harcourt, H. B. Jones, M.D., G. Macilwain, Sir R. I. Murchison, F. Pollock, J. W. Thrupp, Sir J. S. Willes, Justice of the Common Pleas, and Col. P. J. Yorke; *Visitors*, F. Bayley, J. C. Burgoyne, J. R. F. Barnett, H. W. Diamond, M.D., G. W. J. Gyll, T. Henry, J. Hicks, J. Holdship, R. R. I. Morley, T. N. R. Morson, the Viscount Ranelagh, J. Skeg, M.D., Rev. W. Taylor, H. Wedgwood, and T. Young.

May 5.—W. Pole, Esq., Treasurer and V.P., in the chair.—C. W. Dilke, C. Wentworth Dilke, and G. H. Westerman, Esqs. were elected Members.—The following Professors were unanimously re-elected:—W. T. Brande, Esq., as Honorary Professor of Chemistry, and J. Tyndall, Esq., Ph.D., as Professor of Natural Philosophy.

**PHOTOGRAPHIC.**—May 1.—R. Hunt, Esq., V.P., in the chair.—G. S. Lefevre and C. H. Clarke,

Esqs., were elected Members.—The concluding paper of Mr. Hardwich 'On the Fading of Positives' was read; and a paper by Mr. Spiller on the results of experiments made by himself and Mr. Crookes for the preservation of collodion plates.

## MEETINGS FOR THE ENSUING WEEK.

- Mon.** Geographical, 8*½*.—Central America Canal, Discussion continued.—'Australian Colonies and Cape of Good Hope, Steam Communication with,' by Capt. Stokes.—'Borneo, Journey up the Sadong River in,' by Mr. Wallace.
- Tues.** Institution of Civil Engineers, 8.
- Royal Institution, 3.—'On Photography,' by Mr. Malone.
- Egypto-Egyptian, 7*½*.—'Reasons for Believing that certain Egyptian Pictures and Sculptures contain Representations of a Tribe of the Anaxim mentioned in the Scriptures,' by Mr. Bonomi.
- Zoological, 9.—Scientific.
- Wed.** Society of Arts, 8.—'On Means available to the Metropolitan and other Places for the Supply of Water free from Hardness and from Organic Impurity,' by Prof. Clark.
- Ethnological, 8*½*.—'Supplementary Notices of the American Indians, Mayas, Caribs, Arawaks, and Mosquitos,' by Mr. Kennedy.
- Graphic, 8.
- British Archaeological Association, 8*½*.—'Supplementary paper,' On Relics of Charles I., by Mr. Cumming.—'Observations on the History of Spoons,' by Mr. Jobbins.
- Royal Society of Literature, 4*½*.
- Thurs.** Royal Institution, 3.—'On Light,' by Prof. Tyndall.
- Fri.** Royal Institution, 8*½*.—'On Ammonium,' by Dr. Hofmann.
- Society of Arts, 8.—Renewed Discussion on Mr. Braidwood's paper, 'On Fires and Fire-proof Structures.'
- Sat.** Royal Institution, 8.—'On the Non-Metallic Elements, their Manufacture and Application,' by Dr. Hofmann.
- Asiatic, 2.—Anniversary.

## FINE ARTS

## ROYAL ACADEMY.

THE Exhibition this year, with no leading picture to rule it as undisputed monarch, resembles rather a happy republic, whose government is conducted by a body of citizens with equal rights and equal power. The Pre-Raphaelites are few in number, are not much more than usually schismatic, and aim more at breadth than even finish. Our artists display the usual inclination for landscape and portraits, and the same skill in depicting animals, flowers and fruit, while the sea pieces are also worthy of a nation of sea-kings. There is, as usual, the same progressive tendency towards detail, and the same aim at atmosphere and brightness, air and sun. Of classical pictures there are only two,—and these the biggest and worst in the whole gallery. There are the usual morals to be gathered for young artists, of transitory reputations yesterday in their bloom, and to-day fading or faded. Of domestic poetry there are some excellent specimens; and the war, as might have been expected, has produced some interesting pictures. There is also the usual list of "First Loves," "Pensioners," and embryo Shakespearian heroines. Of pure idealism, apart from first-rate examples of dramatic and ballad illustration, there is not one specimen. In humour Mr. Thomas stands first, and for quaint eccentricity Mr. Marks.

As a picture of high historical aim, we commence with Mr. Ward's *Last Parting of Marie Antoinette and her Son* (No. 75). This is one of the artist's manliest and most powerful works. The scene is a gloomy den in the Temple, where Marie Antoinette is taking leave of her son and daughter, while the Revolutionary Committee wait at the door for the children. The daughter of the Hungarian *rez*, her great heart still unbroken, her beauty scarcely yet faded, her rich hair not yet bleached grey by prison damps, is bending with queenly but tender affection over her son, whose frank look of boyish affection is excellently conveyed. She may be uttering those last words, "Be modest, patient and good, and your Father in heaven will bless you!" The girl's grief is more ecstatic and passionate. The Queen's sister-in-law bends watchfully over her chair. They are the suffering minority. At the door stands the embodied Revolution, in all its phases, calm, stern fanaticism,—insolent, vulgar tyranny,—and mere brutal hand-rolled will and violence. The blustering pompous *bourgeois*, in the long, voluminous, striped lilac coat, conical hat and tri-coloured sash, holds out his watch to indicate that the time is up. At this the butcher in the *bonnet rouge* and tucked-up sleeves sniffs blood, and seems ready for violence; but the St.-Just-like, broad-browed, pale officer by his side, strikes down the bully with an indignant flash of his eye. We regret that this personage,

who seems to be brought in as the Spirit of the Revolution, stern as Destiny, yet for a moment pitying the victims that the earthquake must, he sees, swallow, was not made a more prominent object in the picture. In colour Mr. Ward is more than usually pleasing; he is less brown and black, and in texture less woody. The coloured worsteds, tri-coloured scarfs, and the boy's cockade are pleasant points of contrast. Mr. Ward's other picture is a small one, of less consequence, and is entitled *Byron's Early Love* (587). It represents the lame poet wrung by despair and jealousy, looking in from a moon-lit terrace at a party in the illuminated chambers of Annesley Hall. A huge-whiskered country squire is waltzing with Mary Chaworth, the poet's first love, who (*Dea certe*) is irradiating the room with glances of happiness and joy; a feathered dowager prattles at the window, behind which, the hater of waltzes and the derider of women is looking in, his pale forehead resting on his hand. Without, the moonlight glints on an oriel window, contrasting with that yellow glow of lamplight which Mr. Ward is so fond of conveying. Mr. Ward stands high indeed as a painter of the actual, and as a thoughtful illustrator of modern history. He is full of fact, and of robust, objective imagination. No painter is more thoroughly English.

*The Scapegoat* (398), by Mr. Hunt, is a picture from which much had been expected, not merely from the original feeling of the painter, but from its being a Scripture subject, and one, the scene of which is laid in a spot of prophetic and awful desolation, where it was actually painted. It was one of Wilkie's theories that Scripture scenes should be painted in the Holy Land,—a theory which Raphael and some others are quite sufficient to disprove. We do not, however, find fault with the desire of realization, which, at the present day, either from a wish for novelty, or from a tendency to idealized materialism, is grown almost a passion with our young artists and poets. The question is simply this,—here is a dying goat, which, as a mere goat, has no more interest for us than the sheep that furnished our yesterday's dinner—but it is a type of the Saviour, says Mr. Hunt, and quotes the Talmud. Here we join issue, for it is impossible to paint a goat, though its eye were upturned with human passion, that could explain any allegory or hidden type. The picture, allowing this, then, may be called a solemn, sternly-painted representation of a grand historical scene—predominant colours purple and yellow—with an appropriate animal in the foreground. We shudder, however, in anticipation at the dreamy fantasies and three deep allegories which will be deduced from this figure of a goat in difficulties. Mr. Hunt has selected for his scene Oosdom—a dreary spot on the shores of the Dead Sea, facing the purple mountains of Edom. On the crumbling shore, its forefeet sunk in the oozy, salt-encrusted sand, stands the Scapegoat,—the scarlet fillet of the priest bound below its horns. The dry tongue hangs from its mouth, and its eye is glazed and filmed with the mist of a thirsty death. Though not swept in very boldly, brute grief was never more powerfully expressed. We need no bishops to tell us that the scene is eminently solemn. The still, sad, green sea is level over the dead; the salt, supernatural shore, crisp and splashy, is sodden and strewn with the horns of goats and the skeletons of camels, which throw ghastly ribbed reflections into briny pools; and, beyond all, stretch the silent, uninhabited, purple mountains of Edom,—and above all, the yellow-green sky, with its wafts and fragments of clouds. Still, the goat is but a goat, and we have no right to consider it an allegorical animal, of which it can bear no external marks. Of course the salt may be sin, and the sea sorrow, and the clouds eternal rebukings of pride, and so on,—but we might spin these fancies from anything—from an old wall, a centaur's beard, or a green duck pool. For delicacy of detail we should mention the love of painting displayed in the clefts of the mountains, which are photographically studied. Though the effects are strong with the green water and yellow sky, we do not quarrel with them, because they are



probably strictly true to the scene, however strange and apparently unnatural.

The *Cavalier and Puritan* (413), by Mr. Burton, is the most remarkable Pre-Raphaelite picture in this year's Exhibition,—the most admirable and truthful in its details, and the most laborious, and yet broad in its execution. The scene is a wood, where, in the fern, pale and bleeding to death, lies a dying Cavalier supported in the arms of a Puritan lady,—pale, in her black hood and grey gown. He is watched by one of those limp, tall, ludicrous Puritans whom painters will caricature as "Fight-the-good-fight-of-faith Jackson," or "Backsliding Thompson." He has the face of Smike, and is much the worse for fast and penitence,—a broad black band runs across his shoulders, and under his arm is a pocket-companion, in the shape of a huge folio—probably, 'Crumbs of Comfort for Chickens of the Covenant.' He looks at the dying man with a reproachful and ascetic gaze. In a young beech-tree that intersects the picture is stuck the broken blade of the cavalier's sword, the hilt of which lies beside the gambler's hand;—a pack of cards, hearts trumps, that tells the tale, lies among the grass whitened by the night rain. A cobweb netting the sword to the tree shows that the gambler has been lying there perhaps since moonlight. Though this is an imaginative picture, we cannot say that it is remarkable for expression. The Puritan is simply imbecile, and the lady looks wildly out of the picture as if for help. The best point is the effort that the fallen duellist makes to see her face through his half-shut eyes, already dim with death. As for execution nothing can be more admirable—preserving true distance and breadth—than the lichen and mossy trunk of the beech, the mottled and shaken wall, the green darkness of the wood, the broom switches, the firs hung and jagged with moss,—or for dress, the texture of the lady's grey gown. The faces are rather monotonous in colour, and flat; and the gentleman's buff boots seem cut out of wainscot. This is distinctly a step forward with Pre-Raphaelism, because it is a combination of Dutch detail and Italian breadth, in a modern poetical subject of the painter's own invention and one of universal passion and interest.

Mr. Goodall makes an advance this year in his picture of *Cranmer, at the Traitor's Gate* (359). The merits of the work are more professional than general, and lie rather too much in the proprieties of colour, tone, and composition. There certainly is no intensity of feeling, and the unpractical way in which Cranmer walks the plank excites our alarm for his safety. The *dramatis personæ* are almost too dramatic, and are wonderfully unanimous in not looking the same way. The clever mediocrity of the picture as a thought is its great fault. Cranmer in his furred gown looks up, of course, appealing to heaven with due devoutness,—the Lieutenant reads the warrant with due stateliness,—the coarse friar clutches his crucifix as if longing to get at the heretic,—the beef-eaters are highly critical,—the man in the orange hood pulls at the rope with proper gruffness,—the brutalized and truculent gaoler watches the gate:—and yet there is a craving in the mind for something more. We need not say that effective light from a grating falls on the martyr's face. The difficulty is at first to tell whether Cranmer is coming in or going out of prison. One ray of faith or religion on his brow or forehead would have turned a clever composition into a work of genius; but that wanting, this is only an "eye-fest" of much excellence.

One of the most delightful pictures for variety and individuality of character is Mr. G. H. Thomas's *Ball at the Camp, Boulogne* (469). Nothing shows more our increased knowledge of the French than this work, every face in which is so purely national. What drollery in that tall, bearded soldier actually suspended in the air in his enthusiasm for the dance!—what eagerness of vanity in the tremendous wheel making by that *Chasseur-à-pied*, who is cutting on in spite of all difficulties!—what mirth in the little fisher-boy, with the big red cap and heavy shoes, capering in a circle with his two partners, much to the dignified and patronizing amusement of the attendant and officially-appointed gendarme

and the bright-eyed women! Very charming, too, is the shy grace of the two girls just come in, to whom the ecstatic soldier is offering his hand. Highly droll, too, the jolly English Captain, who is jocularly surveying the scene with a knowing and experienced eye, being a daily visitant to Boulogne; and best of all is the calm and disgusted astonishment of the stuck-up and seriously-inclined Englishman, who with a cold stare wonders how the low people can enjoy this sort of thing. We have never seen before collected into a picture such an epitome of truly French character,—certainly not in French pictures, which are never national. The shrug, the grimace are old enough,—but the earnestness about trifles, the gay *abandon*, the volatile impetuosity, the elasticity of mind, were never shown till now. The picture is thinly painted,—had it been finished with Mr. Frith's care, it would have been better; but taken as it is, it has great merit, being so crowded with humour and observation. If Mr. Thomas would paint a scene as full of English character, whether it be an auction-room, a waiting-room, an oyster-shop, or what not, he would stand high as the Leech of oil painting.

Mr. Millais must have been staying at the village which Goldsmith immortalizes as

*Sweet Auburn, loveliest village of the plain;*

for plain people in red hair seem this year his idiosyncrasy! About all his pictures there is a red-haired, inflammatory atmosphere, very eccentric and unpleasing. Though true to texture, his drawing is now frequently coarse and careless—his colour treacley and harsh—and his shadows are heavy and disturbed. As usual, he displays powers of original and poetical thought, but does not resort to violent contrasts or forced situations. He paints, as if in defiance of his opponents, much broader, and attempts to hit the popular taste by selecting subjects of the day—one picture being a war scene and another referring to the peace. His best and most original personation, his smallest and least cared for, is entitled *The Child of the Regiment* (553). The scene is an old church, which is defended by troops, perhaps during the French Revolution. There are grenadiers firing out of the great east window, and soldiers on ladders slanting their muskets through the barred mullions. On the left, we observe in the identical cocked-hat the turnkey of the 'Order of Release,'—but let this pass. Far away from this smoke, and cursing, and din, tired and faint, the Child of the Regiment sleeps on the quiet tomb of an old stone Crusader, whose fighting was long since over, and whose good sword was eaten away three centuries since by the cowardly rust. On his stone breast rests the child's curly head,—his bandaged arm shows it has been struck by a ruthless bullet. His legs dangle over the broken carved work of the monument's base. The tomb might be less like paper,—but for a sketch this does not matter. How cleverly all this sets the imagination working. What kind-hearted, rough, black-handed soldier, grimy with powder, laid the child here in safety tenderly as a mother? What will be his fate?—will he be butchered by a rush of savages, or be led off in triumph to turn drummer at Marengo, or, to plod through ice and sand, to the Pyramids or Moscow? Very exquisite is this little gem of a thought. Would we could say as much of that disagreeable, pretentious *Peace Concluded* (200). The thought in this is commonplace. A Crimean officer, reading the Declaration of Peace, is congratulated by his wife (red hair again) and children (also decidedly auburn) on the announcement. One rather affected child, staring full at the spectator, holds up stiffly a dove with an olive-branch, which she has just picked out of a Noah's-ark which lies on the floor. Her sister, holding a medal, has arranged on her parent's lap a lion, bear, and turkey, as emblems of the treaty; upon which the father, a disagreeable looking man, with no particular expression, looks down at the three olive branches with approval. On his lap in, anatomically speaking, an unaccountable position, sits a languishing, insipid lady, in a chestnut-coloured gown, and hair, a great deal of it, to match. Of course, the wonderful tweed dressing-gown, the eccentric Scotch terrier,

and other technicalities of very average execution, delight artistic householders who see such things daily and wonder to see them reproduced. For careless drawing we should select the left hand child's left hand, the fingers of which are gouty; for bad painting, the officer's face, with its hot, confused shadows; and for unsuccessful imitation, the child's arm seen through the sleeve. *Autumn Leaves* (448) is a galaxy of red-haired children burning a heap of poplar and sycamore leaves at sunset. Of course there is some deep meaning in the season, moment, and even in the red hair, but we do not see it. The way the blue smoke oozes and strains through the sappy and half-withered leaves is well remembered; the evening sky and the dark columns of the trees are poetical and natural; and the leaves are of very varied colour, but are painted in a tinted manner not very pleasing. *The Blind Girl* (586) is another study of red hair, and, really, coming after the rest, rather excites our gall. A blind girl in a spring field, with a rainbow in the sky, is, we need scarcely say, a pretty obvious poem, though not very original. We must protest, however, against sweetmeat rainbows of lollypop colours, raw green fields, and lace-up boots ostentatiously large. It is true, though the girl's face is not peculiarly calculated to excite compassion, it has that anxious supplicatory look peculiar to the blind. Once imagine the deprivation of the sense of light, and rainbows, flowers, &c. are included in the conception. The loss of such a landscape, however, with the rooks, donkeys, red tiles, &c., would not be the greatest of deprivations. *The Portrait of a Gentleman* (293) is a joke. It is a sketch of a staring, half-restless, red-checked boy, overhauling a volume of Mr. Leech's caricatures. The painting is not peculiarly industrious. Mr. Millais has not this year advanced. His thoughts are not yet strong enough to run alone, and cannot throw aside their stiff dress of technical excellencies.

One of the most thoughtful pictures exhibited this year is Mr. Wallis's *Chatterton* (352),—a sad scene, full of pathos; though, perhaps, too sad for those whose path of life is softly carpeted, and who shut their doors on all unpleasant realities. Perhaps in all literary history there is nothing so affecting as the death of this unhappy genius. His musings at his father's, the sexton's,—his long vigils in the room over the church-porch,—his short season of prosperity in London,—his reckless Grub-Street lampoonings,—and his sad suicide in the garret in Shoe Lane are full of sadness. With a little idealization of face and form, Mr. Wallis represents the dead poet, the poisonous phial just slipped from his relaxed hand, stretched cold and stiff on a miserable pallet below a garret window, through whose horny, smoked panes we see the careless city, crowned by the mountain dome that is for everlasting. This is the whole picture, the rest of the story being told by a candle just gone out, the blue suffing smoke of which curls about the ceiling. By the bedside is a chest full of torn poems,—for the proud lad, who would rather starve than share his landlady's dinner, spent his last moments in carefully destroying all he had written. In how many garrets have such scenes been enacted with the same great city hushed below, careless of the forms whose shadows fall upon its stones and pass away. Mr. Wallis has flattered Chatterton as to face, without doing him justice,—his great laughing eyes, rich flood of hair, and proud sullen mouth were worthy of the Apollo. The body is well drawn, and the satin coat and violet breeches form a pleasant union of colour. Idealized as the face is it is excellently modelled, and its proportions are exquisite, and the effect of poison is conveyed in its blue lividness, without exciting disgust. Well may the spectator exclaim, with a sigh—

Cut is the branch that might have grown full, straight,  
And burned is Apollo's laurel bough.

Grub Street had few real martyrs, though men were found sometimes dead in its garrets, sitting cold and stiff, wrapped up in blankets and with torn books open on the filthy coverlet. But this, indeed, was one that "perished in his pride." Of

Mr. Wallis's picture is a nicely story imitating a man's joining in a project, and away. A passage for the rain strained rires, but presents a nished o. Mr. I thing b year's q and po of the w thought position. Thou J. N. K and is t forth. travel-v old m his bos floor b window the chu offeelin of the strate l he seen happen cles, an and the represe memb every highly ideal. ever s appeal longed. In in m land is ver a men face i reds. His l which touch the s Scoto Scoto a she with an ap them beggy feeling tnat the t beggy hardy fathe of th thou he d Si again no p than dedi the with save. Abc is o very trut



Mr. Wallis's other picture, *Andrew Marvell returning the Bribe* (516), we cannot say much. It is nicely painted and well arranged, but it is a story impossible to tell in paint. There is a gentleman sitting down and one standing up, returning him a letter. In the background in an adjoining room is a boy preparing a dinner. This tells nothing, and is a mere conversational piece. It is the old mistake of a bad selection of subject, and is an instance of talent quite thrown away. It can only be taken as an illustration of a passage in a book which should be kept at hand for the use of spectators. Mr. Wallis is one of the rising painters of the day—rising, not by overstrained mysticisms and untranslatable allegories, but by honest, hard thought, and dramatic representations of real passion and feeling, not varnished over with wearisome smooth prettiness.

Mr. Leighton's *Triumph of Music* (508) is anything but a triumph of Art. Where is his last year's quaint solemnity, and where the freshness and poetical gravity? Without doubt this is one of the worst pictures of the Exhibition,—absurd in thought, dismal in colour, and ridiculous in composition.

Though with rather a dry, wooden texture, Mr. J. N. Paton's *Home* (35) is a picture full of poetry, and is the best work the late War has yet called forth. The scene is simple: a soldier, tired and travel-worn, has just reached his own fireside,—his old mother weeps upon his neck and his wife upon his bosom. A Russian helmet, a trophy, is on the floor beside his stick and bundle. Through the window we see the usual green evening light and the church-steeple peculiar to such occasions. Full of feeling, however, and now and real, is the tired face of the soldier, so wearied that it cannot demonstrate his joy. Like a soul just entered Paradise, he seems as in a dream, scarcely able to realize the happiness he has attained. The Bible and spectacles, and the glow of firelight, are all well conceived, and the picture seems likely to be engraved as the representative picture of its class—the elected member out of a great many candidates. When every hand is at work at such scenes it speaks ideally of the artist who succeeds in realizing the ideal. This is as sweet a domestic poem as we ever saw on canvas, and it is essentially one that appeals to a thousand hearts who have hoped and longed, but never been blessed with such a return.

In domestic poetry Mr. Faed, who improves in manner, is another competitor. His *Highland Mary* (592) is painted with great care and is very pleasing in colour. It is more than a mere study of a Highland servant, for the face seems radiant with love and beauty. The reds and yellows of the dress are bright.—His best picture is *Home and the Homeless* (273), which reminds us of Wilkie, without being in a touch a plagiarism; nor is the domesticity that of the stage or the novel. We see the inside of a Scotch labourer's cottage, not that the faces are Scotch, but there is an old claymore lying on a shelf. The labourer, done work, is playing with his youngest child, whom he is coaxing with an apple. The mother, though at work, watches them with delight, while with sorrowful eyes a beggar-woman, at the door, looks on with different feelings, intent on a grief which, like an importunate child, tears at her heart. Creeping up to the table, half afraid, half deprecating, slinks a beggar-child, wrapped in rags, too large for its hardy and unpampered limbs. The glee of the father, and the innocent, thoughtless heedlessness of the child on his lap, are really worthy of Wilkie, though perhaps less subtle than the expressions he delighted to convey.

Sir E. Landseer this year returns into the arena, again to bear away the crown. There is, perhaps, no picture of his more remarkable for character than his *Saved!* (147), which he has appropriately dedicated to the Humane Society. The scene is the corner of a jetty, on which is stretched a child, with a great Newfoundland dog, who has just saved it from drowning, panting by its side. About the dog—for the child, though well painted, is of course secondary—there is a defiant power, very astonishing both in its certain and instinctive truth and in a boldness and contempt of finish

both of colour and texture. Though the whole is grey and slaty, the eye seems satisfied with the life and vigour which animate it. The red and brown pebbles, and the glass bottle, are all swept in and left with a recklessness that no one but an old favourite of the public dare display, leaving an excellent picture; but one which, beside a Velasquez or a Rembrandt, would seem a mere tinted sketch, so scanty is the modelling and so hasty and daring the touches. No painter, apart from this, has ever approached the truth of that dog's head, or has invested an animal with such a look of half-conscious generosity, courage, and fidelity. His eye is faint with toil, his huge jaws distend for air, his red tongue lolls forth as he gasps triumphantly for life. Excellent in character, too, is the picture of the *Highland Nurses* (208), which is with exceeding blindness of taste dedicated to Miss Nightingale. It represents a doe, surrounded by fawns, licking a wounded deer. The attitudes of the animals are perfect, and there is something that reminds us of Jacques's moralizing in the forest about the look of brute sympathy. This, like all Sir Edwin's pictures, is a fresh chapter of natural history; and is an addition to the sum of human knowledge, making us love animals which the mere brute aldermanic genus looks upon ignorantly at first as mere living food,—in fact, as so many vitalized and immature haunches.

#### FRENCH EXHIBITION.

It is an eternal problem in Art, that the gayest nation in the world should paint in the dulllest colours, while the most hypochondriacal people under heaven revel in sun and light. The French draw well, because they are a mathematical nation and decidedly unimaginative. We colour well, because we are less material and have more fancy. Since David's time, too, French attention has been drawn to classical proportions, and their patience has led them to success,—while our impatience has attracted us to a more delightful and less severe branch of Art. In portrait and landscape the Gauls are still inferior to us, and in animals and flowers are still behind us;—but while Mlle. Rosa Bonheur teaches us that we are not beyond rivalry, in this Exhibition we have proofs of the grace and skill with which our Allies seize on the picturesque in Art, of the versatility with which they change their subjects, and of their precision in drawing and their delicacy of touch.

The great feature of the Exhibition is Rosa Bonheur's *Landscape, with Cattle* (No. 45). It cannot be compared to the 'Horse Fair,' which is a picture of a century,—but still it has a calm beauty of its own—with its broad ranges of distance fading away through the horizon, and its long train of cattle—red, brown and black—with their sinewy necks and contemplative patient heads. Hoof, horns, hair, and tail are beyond all criticism. Still there is not the dash that characterized the 'Horse Fair.' Vigorous, too, sombre, and broad and determined in its shadow is the sketch of the *Auvergne Peasant* (46), which, though merely a study, would establish the reputation of any less known artist.

Good, too, is the *Percheron Horse* (47), for the texture, though not given, is implied, and the implication has a truth that few could give who did not know the exact value and power of resistance of every separate brushful of paint, and the consistency of every drop of oily vehicle that moistened and rendered fluid their colours. Made-moiselle's cattle are enough to set a butcher longing to pinch their ribs, and the horses would drive a groom unconsciously to look at their teeth. Their colour is rather too dusky, however, for that broad, sun-lit champaign with which we always associate cattle.

M. Biard is versatile as a harlequin, and, of course, loses in depth what he gains in surface. He has a great eye for character, for melodramatic situations, and for flowers, and for the nude,—and everything he paints with a monotonous facility that is provoking. His Pegasus is a good draught horse, but will not fly. His best picture is *A Shipwrecked Crew rescued by Loyalists* (25). The colour of this is not very pleasing, being all snow cliff and green and blue

shadows,—but then M. Biard's forte is not colour. In the centre of his canvas he masses the dying and dead men. One, with glazed eye, is staring vacantly at the Esquimaux, who have arrived almost too late. The rest are torpid with cold and fear. It is a doubt who will live and who will die. The rescuers are looking on with wonder and delight, some in boats, some on land. There is much humour in the *English Travellers in France* (27), and its companion, *French Travellers in England* (28), and not less in the oddities of the *Barber's Shop* (29), with the patient man, snowy with lather, and looking hopelessly in the power of the executioner—as such men are in the habit of doing.

Ary Scheffer has this year *The Three Maries*, (231): a saintly picture of that calm, death-like, ascetic, religious character, which has long since become his peculiar manner. As usual, he is flat and buff-coloured; but still so much is he in earnest, and so deep is his power of conveying moments of grief and anguish, that we feel at once that we are looking at classical works that "the world will not willingly let die."

M. Brion, a young painter, at least only a medallist in 1853, is remarkable for the strong nationality of his works and for his Vosges scenes. The most singular of these is the *Burial in the Vosges* (62). The coffin, wrapped round with a quilt, is on a sledge, at which mourners, with hooded heads, are lustily dragging. Many of the faces are excellent in their rugged and defiant grief.

M. Breton has a subject also novel in character: it is *Haystacks on Fire at Mid-day* (58). This is a case of spontaneous combustion, and a stack on one side is in a light, breezy flame. Busy groups are endeavouring to save the remainder, and are tearing away with much vigour. Women, children, and old men, toilsomely moving to the rescue, or running away in alarm, help to give bustle and motion to a scene, which, as a transcript of real country life, was certainly worth painting. The colour is dull but forcible, and the composition, well contrived and strictly pyramidal, is crowned by the haystack. M. Breton's other pictures are all rural scenes, such as *Young Girl plucking Poppies* (59), *The Cottage Door* (60), and *The Wheelbarrow* (61).

M. Delaroche sends his well-known picture of *Napoleon crossing the Alps* (110),—and his simple treatment of a subject on which David ran rampant is too well known to need criticism.

M. Devedeux has cut out for himself a peculiar branch of Art. His subjects are ideal Chinese, that is to say, he represents imaginary Tartar guardsmen in silk robes, and Chinese ladies with oval eyes and mandarin-patterned brocades, as metrical, sparkling, unnatural, and theatrical as may well be conceived. This is fire-screen art, and should be reserved for willow-pattern plates and the lids of plum-boxes. He is, however, we must allow, often rich and pleasing in colour. His pictures are entitled, *Turkish Mother playing with her Child* (113), *Turkish Girl offering Fruit to her Mother* (114), *Chinese Guardsman* (115), a love scene, and the *Rendezvous at the Window* (116). We wish this artist would direct his talent to a better object, and study nature a little more closely.

M. Beaulieu is a mannerist, equally clever and equally unnatural. His delight is a glossy brown transparent obscurity, lit up by certain points of dazzling colour, all the rest being Rembrandt and gloom, meaning nothing but paint. His two pictures are entitled *House of the Chaouch, Africa* (10), the *Carnival Serenade, Venice* (11). Both of these are affected and unnatural, though still far out of the common, for depth of tone and brilliancy of colour. In the one foreground is a slightly robed Arab woman in a strange attitude fishing; and in the other, a carnival harlequin playing the guitar at the door of a Venetian house. These pictures are tricks of effect, and do not aim to be legitimate Art. M. Jobbe-Duval's *Vision* (190) is a ballet seen through a fog. Is there no Red Sea where these classical ghosts can rest?

M. Hamon is a painter who resembles our Mulready in his love of children and careful finish; but he mars his pictures by vulgarities, which, though

natural enough, are misplaced in the midst of pure idealism. His best picture, *I did not do it* (169), is utterly defaced by the absurd doll, awkwardly placed, which the child is whipping. How much better would a mere modern French interior have aided the story, rather than that sham Corinthian lady, with her little *pepon*. In the foreground is a terra-cotta image of a cupid, which two children have dragged about till it is broken. The mother, these semi-nude Venus peculiar to French pictures, hearing the noise, is coming in at the door, a second Nemesis to the young offenders, who, hiding out of her sight, stay pouting and ready to deny their guilt, though they are still holding the string of the broken figure. On the other side is a child, who, unconscious of the entrance of the judge, is flogging a doll for the late misdeemeanour. With a great charm of manner and a peculiar character of colour, M. Hamon is not natural. His children seem, after all, animated images and statuettes of some tinted clay, rather than chubby and rebellious flesh and blood. The scene has not enough nature, or not enough poetry. A better picture is his *Old Nurse* (170), in which the old *bonne*, so grave and kind and watchful, is just such an old nurse as may be seen any day in the Palais Royal struggling with a brood of wild children, her old head bound with a coloured handkerchief, which is tied in a knot on the forehead. No one conveys better than M. Hamon the innocence of childhood, its headstrong whims, its unconcentrated, undirected vivacity, and the thoughtlessness of its eyes unshaded by a care. There is no affectation in anything he paints, but he does not seem to have much invention, and his compositions are struggling and diffused. M. Meissonier has only one picture, *A Lover of the Weed* (237), but it is minute, simple and delicate as ever. It merely represents a tavern frequenter of the Georgian era, in loose cuffs and ruffles, smoking a pipe, with his cocked hat hung up beside him. A peculiar purity of colour distinguishes the works of this artist, who paints a miniature romance as no one else can. His faces are full of character, and his mode of treating costume highly original, yet he seldom more than hints a story, and rarely tries to express a feeling. His pleasure lies in the technicalities of his art, and not in his subject, for he is equally at home in the mediæval guard-house, or the modern boudoir; bravo, knight, cavalier,—all one to M. Meissonier; and he can put on his infinitesimal high lights, or elaborate a ruffle with touches as of a needle's point.

M. Muller has a portrait-subject, called *The Three Ages* (243), which is a contrast of the three periods of life. It is ambitiously large, but is still of great interest and excellence. The face of the child blowing bubbles is pleasing; and the other heads, though conventional, are finely painted, and display a meditative and earnest spirit, too serious to be strictly national.

One effect of the War is, that battle-pieces are painted better, and there are more of them. M. Beaume, who contributes a *Flight of the Holy Family* (12), sends also a *Battle of Alma* (13), a perfect hive of red and blue coats, of puffing trumpeters, groaning men, soldiers reeling back and soldiers rushing on. He has selected the moment when the French army has climbed the heights; but such scenes are necessarily very much alike, and are always wanting in unity and breadth. We fancy that a Russian buying the picture would merely put grey coats on the men, and the scene would do just as well for a Russian victory.

M. Gudin is rather effeminate and supernatural in his sea-pieces, varied as they are in colour. His *Mon-rise on the Coast, near Aberdeen* (164), is quite a fantasy, so glimmering and streaky is the colour of moon and sea. As for Aberdeen, it might be Bab-el-Mandeb or the Land's End, for there is nothing but moon and water.—M. Meissonier has imitators in MM. Fichel and Chavet. The former has *The Model* (144), and *The Proposal* (146), both delicately painted.—Of the latter's works, the best production is *The Old Clothesman* (89), a very picturesque study of the day—of small swords and satin suits. The wry, open mouth, strained for bawling the loud street-cry,

is capably expressed; and the rich suits over the fellow's arm make bright masses of red and yellow.

—M. Yvon, a pupil of Delaroche's, follows in his patron's track in his *Marshal Ney supporting the Rear Guard at the Retreat from Moscow* (324). This is not beyond the average of French military pictures, though the artist had a good subject. There is the "le brave des braves" fighting as a private soldier to save his men, who, frozen and bleeding, cry to him for help. The most original thing in the picture, though horrible enough, is the naked body of the Frenchman, cold and gelid, its hair clogged with ice, and the face turned as if to marble. The heroism of Ney can, in fact, be no more painted than the patience of Wellington at Torres Vedras or the fierceness of Kleber in Egypt. A long course of events developed the character of these men, and no one skirmish can properly indicate it. We see Ney loading a musket, and that is all we know of him.—M. Dumaresq aspires to the Meissonier movement, but aims at less finish and more rapidity of execution. His *Sentry* (122) and *Zouave* (123) have character and are cleverly drawn. The Sentry might be called 'Sketch of a Man blowing his Nose.'

We must not forget to mention, ere we leave, M. Auguste Bonheur and Mlle. Juliette Bonheur. The *Family of Turkeys* (42), by the latter, is admirably painted, and displays careful study of the curious creatures the artist depicts. The former's best picture is *The Hunt* (39)—a scene in the forest of Fontainebleau. The leaves are veiny, rippled, and sharp in outline, and the wood is very leafy. The deer has just broken covert and the hounds are making in. About the whole there are life, nature, and a vigorous and refreshing realization by no means common.—M. Fortin's *Episode in the Vendean War* (149), with the peasants arming and watching at the open cottage-door, is well imagined, but not sufficiently worked out either in colour or finish. The moment of suspense, however, is well implied, and the probable sequel sets the imagination working.—M. Poussin has an empty though ambitious picture, entitled *Britanny Peasants gathering after the Procession of a Day of "Pardon"* (268). The scene resembles Burne's 'Holy Fair,'—but there is a want of incident in the groups, who are arranged—but not composed—some are talking, others bargaining, and a few preparing to cook.—M. Fleury Robert is rather commonplace in his *Galileo contemplating the Stars* (274), as might be expected from his impracticable subject. We see only an old magician looking at vacancy, a telescope in his hand and a lantern at his feet.—M. Patrois is very successful in domestic subjects, and his *New Frock* (260) is admirable for the childish pride of its heroine.—M. Rousseau's *Rabbits* (275) are well painted, and stand out strong in colour against a dark interior.—Among other clever pictures we may mention M. Loire's *Oyster Woman in Paris* (230),—M. Palizzi's *Animals* (253, 254, 255), and M. Frère's *Street in Constantinople* (156).

Altogether, this is an attractive Exhibition; and we are glad to record the continued success of this very useful experiment on English taste.

**FINE-ART GOSSIP.**—The Royal Academy dinner was tame and uninteresting. Lord Palmerston made a speech, but said nothing. The future of the Academy is still involved in doubt. Government has not made up its mind, and the Academy has no mind to make up.

A good year with the Old Masters is expected at the British Institution in Pall Mall. The Duke of Northumberland has promised the best portion of the recently-acquired Camuccini collection for the Exhibition.

On Monday last the sale of Mr. Rogers's miscellanies commenced. Various articles of curiosity fetched high prices. Addison's writing-table was purchased by Lord Holland for 14*l.* 3*s.* 6*d.*,—a large diptych, richly carved in ivory and jewelled, although restored to a considerable extent, realized 25*l.*,—the beautiful statuette of Psyche, by Flaxman, was sold to Farrer for 185 guineas,—the terra-cotta bust of Pope by Ronbillac passed into the possession of Mr. Murray of Albemarle Street,

at the price of 137 guineas. The eighth day's sale was devoted to drawings by the Old Masters. The competition for the choice of specimens was animated in the extreme. Lord Ward obtained a drawing by Watteau, No. 879, with a touching inscription at the back, for 79*l.* 5*s.*,—the delicate red-chalk study for Raphael's Madonna, in the green at Vienna, No. 950, sold for 140 guineas,—the fine study by Raphael for the 'Entombment,' No. 951, from the Crozat Collection, was purchased by G. Morris Moore, at the sum of 440 guineas,—a study of a young man in Andrea del Sarto's fresco in the Scalzo at Florence, No. 952, sold for 9*l.*,—the centre of the cartoon for Raphael's 'Holy Family' in the Louvre, executed for Francis the First, No. 953, was purchased by Sir J. Ramsden for 61 guineas,—the Michel Angelo drawing of a man in a cloak, writing, for the ceiling of the Sistine Chapel, No. 954, was knocked down for 51 guineas,—a collection of miniatures, historically important, No. 967, was purchased by Lord Breadalbane for 22*l.* 1*s.*,—the same nobleman became possessed of the curious illumination assigned to Jehan Fouquet de Tours, No. 981, at the price of 16*l.* 5*s.* 6*d.*,—No. 1006, a collection of ninety-two arabesque borders, formed by Ottley, realized 115*l.* 10*s.* Lord Lansdowne obtained a miniature of the Saviour bearing the Cross, No. 1007, by Bonfratelli for 23*l.* 2*s.*,—the 'Crucifixion,' No. 1010, with rich border, sold for 40*l.*—Wednesday was exclusively a Stothard day. Both drawings and engravings realized immense prices. A delicate drawing of Apollo and the Muses, No. 1041, 2*l.* 18*s.*,—a similar design, the Marriage of Henry the Sixth, No. 1042, 3*l.* 17*s.*,—a border for a plateau, drawn in bistre, No. 1075, 10*l.* 10*s.*,—the Poets, a design for Buckingham Palace, No. 1102, 33*l.* 12*s.*,—Hunt the Slipper, No. 1113, 25*s.* 10*s.*,—Philip de Comines, No. 1115, 22*l.* 11*s.* 6*d.*,—Four Ladies Reading, No. 1144, 22*l.* 11*s.* 6*d.* The charming designs that had formerly decorated the panels of the cabinet in the drawing-room were sold separately, and realized respectively—the 'Fête Champêtre,' 94*l.* 10*s.*,—the 'Princess,' 84*l.*,—the 'Canterbury Pilgrims' 108*l.* 3*s.*,—the Shakespeare Characters, 107*l.* 2*s.*,—Three Ladies gathering Flowers, 28*l.* 7*s.*,—Three Ladies Reading, 29*l.* 8*s.* The total of this day's sale was 1,227*l.* 10*s.* 6*d.* Since the commencement, Monday, April 28th, nearly 40,000*l.* have been realized. Amid the variety of drawings sold on Thursday, we may note Turner's 'Stonehenge,' No. 1255*a*, for 290 guineas,—Sir Joshua Reynolds's three Sketch-Books during his tour in Italy purchased, strange to say, for a gentleman residing in New York. Nos. 1275-6-7, realized 12 guineas, 6 guineas, and 6*l.* 16*s.* 6*d.* As curiosities of a sale-room, and to mark the striking advance in price of good pictures, we select the following contrasts, giving the price at which Mr. Rogers bought the pictures and the sums they have just been sold for. Nos. 556-7, a pair of charming pictures by Watteau, purchased at 60 guineas, sold for 330 guineas,—Sir Joshua's 'Girl Sketching,' No. 591, purchased at 101 guineas, sold for 350 guineas,—No. 593, 'Moonlight Landscape,' by Rubens, purchased at 155 guineas, sold for 310 guineas,—No. 611, 'Head of St. Thomas Aquinas,' purchased at 12*l.* 4 guineas, sold for 66 guineas,—'The Adoration of the Shepherds,' by Poussin, No. 622, cost 155 guineas, and realized only 110 guineas,—the small predella Raphael, No. 625, supposed to have been bought for 100*l.*, produced 450 guineas,—the Landscape, by Sir Joshua Reynolds, No. 702, was purchased at 155 guineas, and sold at 430 guineas,—the 'Cupid and Psyche,' by the same master, No. 706, was bought privately of Lord Farnborough for 250 guineas, the highest sum Mr. Rogers was ever known to pay for a picture, and sold for 400 guineas,—the Bassano, No. 709, now transferred to the National Gallery, was bought for 40 guineas, and realized 230 guineas. Reynolds sold his 'Puck,' No. 714, to Boydell for 100*l.*; Mr. Rogers bought it for 205 guineas, and it fetched on Saturday last 980 guineas. Earl Fitzwilliam was the purchaser. Mr. Rogers gave 39*l.* 15*s.*, at Mr. Hope's sale, for the Paul Veronese, No. 716, and it was purchased at nearly ten times that sum, 330 guineas, for Miss Burdett

Coutts, No. 718, given for brandt h 310 guineas, 27*l.*, sold the Infen purchase Mr. Dar Mazzoli tors, No 500 guine known it was a little pi for 51*l.* Guido, r by Mr. small co cost 52 Cavern devotion and sold Two Pr Rogers' on as so by Mr. pictures and of We a secured Nations Andrea sion of Rubens Allegor No. 60 Good fragme Floren being 1 all par for lar excell any othe ness of glory in ritan, and go beyond truth and w church His p them conver drama be ma look for the gro though The hear, a con Gerpu on vie increa The held, Street which of the sertiou —"S the R Mr to en sell p owe have separa tures Natic sessio sible will piciore preve



Coutts, on Saturday last. The Andrea Sacchi, No. 718, very singularly, realized exactly the sum given for it in 1816, 81*l*. The magnificent Rembrandt head, No. 719, purchased at 66*l*., sold for 310 guineas,—the Murillo, No. 722, bought at 27*l*., sold for 380 guineas,—'The Enchantress in the Infernal Regions,' by Teniers, No. 723, was purchased by Mr. Rogers for 115 guineas, and sold to Mr. Danby Seymour for 300 guineas,—the small Mazzolino di Ferrara, of 'Christ among the Doctors,' No. 724, was bought for 115*l*., and realized 500 guineas,—'The Madonna and Child,' the well-known Raphael, No. 727, cost Mr. Rogers 63*l*.; it was sold for 480 guineas,—the extraordinary little picture by Correggio, No. 729, purchased for 51*l*., realized 240*l*.,—the head of Christ, by Guido, now in the National Gallery, was procured by Mr. Rogers at the sum of 25*l* guineas,—the small copy of Vandeyck, by Reynolds, No. 525, cost 52 guineas, and sold for 55 guineas,—a small Cavern Scene, by Teniers, with peasantry at their devotions, No. 564, was purchased at 10*l* guineas, and sold for 41 guineas,—Leslie's picture of 'The Two Princes in the Tower at Prayer' cost Mr. Rogers 20*l*.; he doubled the price originally agreed on as soon as he saw the work; and it was purchased by Mr. Gambart for 215 guineas. Most of these pictures had been purchased in the same sale-room, and of the grandfather of the present auctioneer.

We are glad to record that the Government has secured four pictures of good quality for the National Gallery,—viz., the Rubens version of Andrea Mantegna, part of the Triumphal Procession of Julius Caesar, No. 726, for 1,102*l*. 10*s*.—Rubens's sketch for the celebrated picture 'The Allegory of War,' in the Pitti Palace at Florence, No. 608, for 210*l*.,—a magnificent Bassano, 'The Good Samaritan,' No. 709, 241*l*. 10*s*.—and a fragment of fresco from the Carmine Church at Florence, by Giotto, 78*l*. 15*s*. The entire amount being 1,632*l*. 15*s*. These acquisitions will gladden all parties. Our representations of Rubens, not for large pictures, but of his mind and technical excellencies, bid soon for variety to equal those of any other public collection in Europe. The richness of the Venetian School has obtained another glory in the public acquisition of 'The Good Samaritan,'—and the Giotto is most welcome as a first and genuine fragment of a master, rare indeed beyond the Alps. The back of this picture shows the truth of our observation. It is a mass of plaster, and was actually extracted from the wall of a church. Giotto's best works are mural decorations. His pannel pictures are few, and have most of them been retained either in the churches and convents of Italy or else its public museums. The dramatic excellence of Giotto has yet, if ever, to be made manifest to the English public; but we look forward to the time when a series of copies of the greatest works immovable from abroad shall be thought a desideratum for purposes of instruction.

The picture gallery at the Crystal Palace, we hear, has received large contributions,—including a considerable number of pictures from French, German, and Belgian artists. Most of the pictures on view at the Crystal Palace will be for sale; but a few choice works have been obtained on loan, to increase the attractions of the gallery.

The fourth *Soirée de la Réunion des Arts* was held, on Wednesday week, at the rooms in Harley Street,—where a gallery of pictures was exhibited, which the programme modestly described as "some of the finest paintings in existence!" To this assertion was appended a little note, running thus:—"Some of these works can be purchased." Has the *Réunion* become a trading firm?

Mr. Wilson has introduced a Bill into Parliament to enable the Trustees of the National Gallery to sell pictures. The necessity for granting this power arises from the fact that many persons who have collections of pictures refuse to sell them separately; and thus, with one or two good pictures—or pictures which are required for the National Gallery—the Trustees may obtain possession of many inferior works, which it is impossible to hang. A power to sell, it is very obvious, will be a power open to some abuse—or to a suspicion of abuse. Nor can any legislative clause prevent the envious and the discontented from tor-

turing the conditions of a plain transaction into evidence of a job. But one source of complaint may be met at the door, by providing in the Bill that all sales of national pictures shall be public and by auction.

A beautiful work of Art has been executed by Messrs. Hunt & Roskell's. It consists of a handsome piece of silver plate, as a centre piece, executed for Lord Stamford and Warrington. It represents a combat between two stags on a rocky eminence, bearing some venerable decayed trees, which are copied from actually existing specimens in his Lordship's park. Around this rocky elevation is grouped the herd, disturbed and peeping up from amid the fern and underwood. The composition is excellent, and what is very rare in works of this nature, perfectly adapted to the material. The skill with which the feathery character of the fern, the tufts of grass, and horns of the deer, are arranged for every point of view, does great credit to the modeller, Mr. Alfred Brown. A commission like this from Lord Stamford and Warrington is a real benefit to Art. The cost is said to be nearly 8,000*l*.

### MUSIC AND THE DRAMA

**MUSICAL UNION, TUESDAY, May 13.** Willis's Rooms, half past Three o'clock. Quartet in G, Mozart; Air, with Variations C minor, Op. 39; Piano Solo, Beethoven; Quartet (posth.), Andante, and Scherzo, E Major, Op. 81, Mendelssohn; Grand Trio, C minor, Op. 66, Mendelssohn. Excusals: Ersk, Cooper, Hill and Piatti; Pianiste, Madame Clara Schumann. No more free admissions for resident artists can be issued.—Visitors' Tickets to be had, 10*s*. 6*d*. each, at Cramer & Co's, Chancery Lane, and Olivier's, Bond Street.

**HANOVER SQUARE ROOMS.**—Miss ARABELLA GODDARD'S FIRST GRAND CONCERT (since her return from the Continent) on THURSDAY MORNING, May 15, to commence at half-past Two o'clock, assisted by the following eminent Artists: Middlekrill, Herr Reichardt, and Herr Ernst. The Orchestra will consist of the Members of the Orchestral Union. Conductor, Mr. A. Mellon.—Reserved Seats, 10*s*. 6*d*.; Single Tickets, 7*s*.; to be had of Cramer, Beale & Co. 291, Regent Street; and of Miss A. Goddard, 47, Welbeck Street.

Mr. ADOLPHE GOLLMICK has the honour to announce that he will give an EVENING CONCERT, at the Beethoven Rooms, Harley Street, on FRIDAY, May 16, for the purpose of introducing some of his New Compositions. Mr. Gollmick will be assisted by the following distinguished Artists: Miss Stabach, Herr Reichardt, and Herr Rotkowsky; M. Sainton, Herr Goffrie, and M. Faure; Messrs. Benedict, Rummel, Bohrer, Salaman, Kialmark, and Gollmick. The following New Compositions by Mr. Gollmick will be performed: a Trio for Pianoforte, Violin, and Violoncello; a Quartet for Pianoforte, Violin, Tenor, and Violoncello; a Sextet for Six Performers on Three Pianofortes, on Themes from Beethoven.—Single Tickets, 10*s*. 6*d*. each; Family Tickets, to admit Three, One Guinea; to be had of Mr. Gollmick, 4, Westbury Road, Westbourne Park Terrace; of Boosey & Sons, 28, Holles Street; and all the principal Musicians.

**MADAME JENNY GOLDSCHMIDT-LIND** will appear, for the first time on her return from the Provinces, at Mr. BENEDICT'S ANNUAL CONCERT, at Exeter Hall, on WEDNESDAY EVENING, May 21, and has most kindly consented to sing the following Pieces:—Duet, 'I Montano,' or Syrian Melons, with Signor Belletti; Grand Scene and Aria, 'Squalida veste e bruno,' from 'Turco in Italia,' by Rossini; and the favourite Duet, 'La Mère Grande,' by Meyerbeer, with Madame Viardot. Mr. Otto Goldschmidt will perform Bach's Concerto for two Pianofortes by Mr. Benedict. The Programme will be ready on Wednesday next. Reserved Seats, One Guinea. Unreserved Seats, 10*s*. 6*d*. The places will be appropriated according to priority of application, and no more Tickets will be issued than can be conveniently accommodated. Applications for Tickets to be made to Mr. Mitchell, Royal Library, 58, Old Bond Street; and to Mr. Benedict, 3, Manchester Square.

Mr. AGUILAR begs to announce that his ANNUAL CONCERT will take place, at the Hanover Square Rooms, on THURSDAY, June 19. Further particulars will be duly announced.—Reserved Seats, 10*s*. 6*d*.; Single Tickets, 7*s*.; to be had of Mr. Aguilar, 151, Albany Street, Regent's Park.

**M. ADOLPHE ADAM.**—This gayest, slightest, most indefatigable, and not least successful and valuable of modern opera-composers, was found, at the close of last week, dead in his bed in his house in Paris, after having given small sign of illness. He will be much missed, for during late years he was occupied in many spheres of musical activity; in all of which, we believe, he bore the character of a cheerful, courteous and honourable, if not very profound man.

He was born fifty-three years ago. The son of Louis Adam,—a musician, originally from the Lower Rhine land, who was long settled in Paris and esteemed there, as a teacher of the pianoforte. Adolphe began his career as a "musician of all work"—now (Dr. Veron's 'Memoirs' are our authority) playing a subordinate instrument at a minor theatre,—now (the *Biographie* of M. Fétis reminds us) arranging for the shops showy *Pantassias* on the airs of the operas of the day as they successively became popular. Such an education for all-work can do a good deal to mould and to temper an artist,—and, perhaps, with all its roughness and its force on concession, it is not a bad school for bringing out the man. So far as Adolphe Adam was concerned, there may not have been

any very precious genius to bring out;—but his vein of fluent, commonplace melody—never deep, never dull—was thoroughly opened, and he learned facility of orchestral writing, considerable knowledge of the stage and sufficient constructive science. In short, after a certain amount of probation he produced himself, some two or three and twenty years ago, as a ready and prolific writer of sundry operas a year,—one whose fertility and general power of pleasing the *Boulevard* public made him valuable whenever a new *prima donna* was to be fitted with a dashing part, or when "a hit" was wanted by the publishers at a short notice. The mass of music yielded by such a talent as Adam's has little more permanent value than the verse of an *improvisatore*, yet during its short life it may be often praised as pertinent and pleasing. Possibly, too, the source producing it would be nothing were it not liberal in its outpourings. Some of Adam's numerous operas, however, merit higher regard than the above character implies:—'Le Chalet' is preferable to Donizetti's setting of the same subject as 'Betty.' There is life, of its vulgar village sort, in 'Le Postillon' and in 'Le Housard de Berchini.' There are irresistible dance-music and touches of great elegance in Adam's *ballets*, 'La Fille du Danube' and 'Giselle.' He was summoned some years ago to St. Petersburg, to compose the music to 'L'Ombre'—a *ballet* for Mdle. Taglioni (which our foe, the deceased Autocrat of All the Russias, condescended to watch over in rehearsal, and which, under his care was put on the stage with a splendour only paragoned by the famous 'Berenice' of Freschi). A paper on the music of Russia which Adam contributed to one of the French musical periodicals, was so agreeable and lively that it appeared in paraphrase in the *Athenæum*. The fact of his being a writer on, as well as a maker of music, implies an intellectual quickness and general cultivation which are by no means common among the *no-composers*, with whom Adam has been too harshly ranged by some classicists. On his music for the Church there is no need to dwell. He was, in short, a musician for the hour, but a man who may be remembered for years,—and not merely because he held places of official trust and complacency in the *Conservatoire*, in the *Institut* and elsewhere, but because, when he was writing music, he was never stupid, and when he was writing *about* music, good taste and good temper never seemed to forsake him. There have been many profounder men, in seeming, who have been, in reality, far shallower and more jealous than Adolphe Adam.

**CONCERTS OF THE WEEK.**—The concerts of the *Orchestral Union* began on Saturday last. It can only be the want of due organizing power that prevents these—which are among our best musical entertainments—from enjoying due popularity. The performances are capital; in some points the smallness of the band ensures a perfection hardly to be attained when the number of conspirators is large. To instance: we rarely, if ever, enjoyed violin *Concerto* more than we did Herr Molique's third in D, played by himself, at this first concert. The *naïveté* and nicety of this clever composition, which no striving or straining could convert into a great one, can never have been more neatly wrought out; and that the player was at his ease must have been felt in the quaintness, grace, and measure with which the *solos* were given. In composure and balance of *tempo*, there are few, if any, players to equal Herr Molique,—and his value in this respect alone to younger musicians can hardly be exaggerated.

On Monday evening there was a good deal of music. A concert given in Store Street by Mr. Langton Williams, principally of vocal music, some thirty *morceaux* long,—at which the singers best known to the public were Miss Lascelles and Mr. Miranda. This gentleman in the present state of disproportion betwixt supply and demand of tenor singers ought to make himself popular and valuable.—There was also a miscellaneous concert at the *Panopticon*, at which the principal English singers were Mrs. Weiss, Messrs. A. Braham and





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